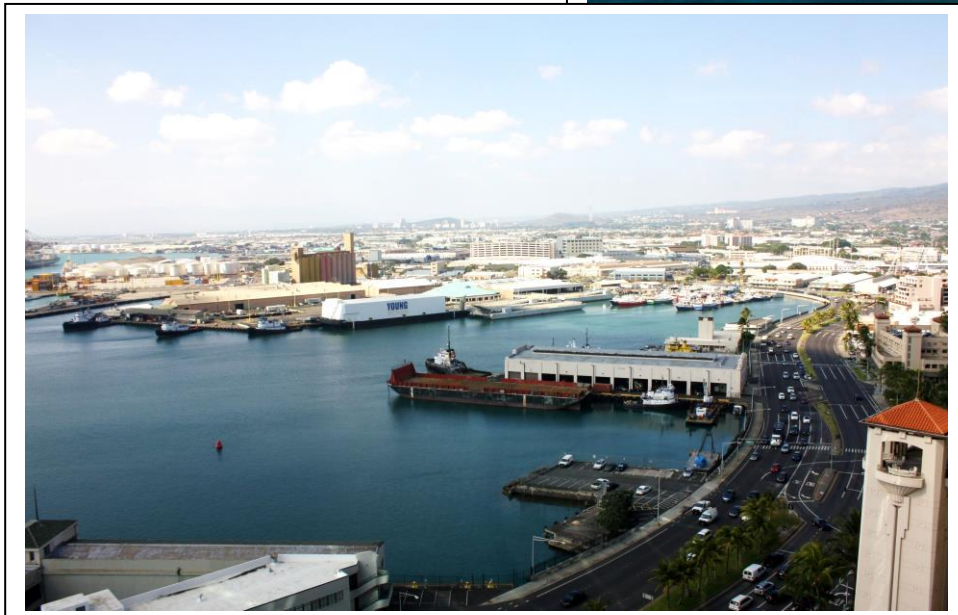


APPENDIX D:

ORAL HISTORY-CONSULTATION INTERVIEW PROGRAM-AHUPUA'A OF KALIHI TO WAIKĪKĪ, DISTRICT OF KONA, ISLAND OF O'AHU

A TRADITIONAL CULTURAL PROPERTIES STUDY – TECHNICAL REPORT

View of the Kewalo-Honolulu Region
(SOEST Website)



View of the Kapu'ukolo-
Kalihi Region
(KPAC2b_2700_
Nov_5_2012)

Kumu Pono Associates LLC



Historical & Archival Documentary Research · Oral History Interview Studies ·
Researching and Preparing Studies from Hawaiian Language Documents ·
Māhele 'Āina, Boundary Commission, & Land History Records ·
Integrated Cultural Resources Management Planning ·
Preservation & Interpretive Program Development

APPENDIX D:

ORAL HISTORY-CONSULTATION INTERVIEW PROGRAM—AHUPUA‘A OF KALIHI TO WAIKĪKĪ, DISTRICT OF KONA, ISLAND OF O‘AHU

A TRADITIONAL CULTURAL PROPERTIES STUDY – TECHNICAL REPORT

TMK Overview Sheets Zones 1-2, 1-5. 1-7 & 2-1, 2-3 (Various parcels)

APPENDIX D: PREPARED BY

Mina Elison • Kahiwa Cultural Heritage Consulting

with

Kumu Pono Associates LLC

PREPARED FOR

SRI Foundation
333 Rio Rancho Drive, Suite 103
Rio Rancho, New Mexico 87124

DRAFT – MARCH 26, 2013

© 2013 Kumu Pono Associates LLC



Historical & Archival Documentary Research • Oral History Interview Studies •
Researching and Preparing Studies from Hawaiian Language Documents •
Māhele 'Āina, Boundary Commission, & Land History Records •
Integrated Cultural Resources Management Planning •
Preservation & Interpretive Program Development

TABLE OF CONTENTS

APPENDIX D:

OVERVIEW AND METHODOLOGY OF THE KALIHI TO WAIKĪKĪ (SECTION 4) ORAL HISTORY PROGRAM OF THE RAIL TRANSIT PROJECT	1
Introduction	1
Methodology	2
General Question Outline for Oral History Interviews	3
Traditional Cultural Properties Study Oral History/Consultation Program	3
Previous Oral History Studies	5
Kalihi: Place of Transition	5
An Ethnohistorical Study of Kapālama Ahupua‘a	6
Reflections of Pālama Settlement	6
Remembering Kaka‘ako: 1910 – 1950	7
Ethno-Historical Inventory Study of Kaka‘ako	7
Cultural Impact Assessment for Kaka‘ako Community Development District	7
Cultural Impact Assessment of Kaka‘ako	8
Waikīkī, 1900 -1985, Oral Histories	8
Ethnohistoric Study of Kamehameha Schools’ Lands in Waikīkī	8
Participants in the Kalihi-Waikīkī Oral History Program (2013)	9
Overview of Kama‘āina Documentation and Recommendations	9
Inoa ‘Āina Referenced during Oral History Interviews	10
Consultation and Oral History Interview Transcripts	15
Adrian Keohokalole January 17, 2013	15
Ka‘ano‘hi Kaleikini Email correspondence received between February 12 – 20, 2013	15

Beatrice “Beadie” Leina‘ala Kanahele Dawson (BD) January 29, 2013	17
Interview with Beadie Dawson on 30 January 2013 Also present was her son, Christopher Dawson (CD)	20
Randie Kamuela Fong January 16, 2013	33
Francine Hōkūokalani Gora January 4, 2013	45
Douglas James Lapilio January 9, 2013	62
Michael Kumukauoha Lee January 29, 2013	83
Dexter Keala Soares January 20, 2013	109
Oral History Interview Transcripts (2011)	121
Telephone Interview with the late Van Horn Diamond March 30, 2011	121
William “Bill” Papaiku Haole, Jr. February 19, 2011	135
REFERENCES CITED	170
GLOSSARY	173
INDEX	177

APPENDIX D: OVERVIEW AND METHODOLOGY OF THE KALIHI TO WAIKĪKĪ (SECTION 4) ORAL HISTORY PROGRAM OF THE RAIL TRANSIT PROJECT

Introduction

In an effort to identify and protect cultural heritage which may be affected by the proposed Honolulu Rail Transit Project, Kahiwa Cultural Heritage Consulting has prepared and conducted the following Oral History Program for the fourth section of the proposed Rail Transit Project (Kalihi to Waikīkī) at the request of Kumu Pono Associates LLC (KPA). This portion of the report is presented within the larger Traditional Cultural Property technical report prepared by KPA. This current report was preceded by a Traditional Cultural Property Study technical report (Maly & Maly 2012), as well as a management study (SRI Foundation and KPA 2012) conducted for the first three sections of the proposed Rail Transit Project which included the lands of Honouliuli (in the District of 'Ewa) to Moanalua (in the District of Kona).

Oral histories provide an invaluable amount of information regarding historic events, places and people. Through further examination, they also offer unique perspectives enabling one to better understand the cultural and historical context, and significance of the life and lessons shared by oral history participants. The personal recollections and experiences also contain the voices and knowledge of their kūpuna, 'ohana and friends, and is more than 'ike and mana'o of each single individual interviewed.

The purpose of this oral history program, as well the current comprehensive study, is to identify traditional cultural properties which exist, or once existed within the Honolulu region (Kalihi to Waikīkī). As examined in the main body of this report, cultural properties consist of a diverse set of tangible and intangible cultural heritage. While tangible properties include physical sites, places, and artifacts, intangible cultural heritage consists of "traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts" (UNESCO 2012). As much of the lands contained within Section 4 of the current study have been intensely developed and modified, oral histories provide an avenue to identify such cultural properties which little or no formal documentation has been recorded.

As with any personal account or recollection, especially following an extended period of time, there can be numerous interpretations for the same event, place or activity, dependent on the numerous factors which naturally influence the individual's perspective such as his or her belief system, values and ethnic background. With this in mind, one must take caution when utilizing oral history and ethnographic studies, as statements should be compared and verified before being taken as fact.

This portion of the technical report consists of an introduction of the oral history program, methodology, a section on previous oral history studies within the project area, a presentation of the participating consultants, and a summary of their comments and recommendations relevant to the current project. Following the summary, are the interview transcripts with biographical information and summaries of selected interview topics. Also included in this appendix are a

glossary of Hawaiian words and index. The majority of definitions found within the glossary are taken from the reference book Hawaiian Dictionary: Hawaiian-English, English-Hawaiian (Pukui & Elbert 1986).

Methodology

Oral history interviews were conducted during January and February 2013 using Federal guidance documents such as the National Register Bulletin 38 (Parker & King 1990). A multi-phased process began with contacting potential consultants, asking knowledgeable community members and organizations for referrals to kama'āina and kūpuna of the areas of study, as well as researching previously conducted oral history studies. The second step was conducting the oral history interviews, followed by their transcription or summarization, analysis of oral history data and report write-up. Personnel included lead ethnographer and transcriptionist, Mina Elison, MA, of Kahiwa Cultural Heritage Consulting.

Selection of consultants was based on his or her “fit” within one or more of the following criteria: 1) the individual has/had ties to the area of study; 2) is known as a Hawaiian cultural resource person; 3) is a knowledgeable cultural practitioner; or 4) was referred to the ethnographer by other kūpuna, kama'āina or cultural resource professionals. A list of potential interviewees was gathered and attempts were made to contact these individuals by phone and/or email. If contact was successful, and the individual was interested and able to participate, a formal oral history interview was conducted.

Prior to the interview, consultants were briefed on the purpose of the Traditional Cultural Properties Study's Oral History Program. With consent of the consultant, interviews were digitally recorded on a MP3 recording device. During the interviews, consultants were provided an aerial map with the proposed rail route and stations, and were also given a set of seven historic maps, dating from 1875 to 1888, of Kalihi, Pālama, and Honolulu as makana. Several of the interviewees were able to review these historic maps during consultation and any references to place names and historic landmarks are made to these maps and noted in transcriptions.

Transcriptions were made by listening to recordings and typing what was said. Several notations were made within the text: “—” was noted if what was said could not be determined; “...” were used for a pause by the speaker, while four-dot ellipses (....) indicated a trail-off by a speaker. The use of parentheses notes additional information provided by consultants following the review of their transcript. Notation in brackets ([]) was inserted for additional clarification, or if transcriptionist was unsure of what was said during the interview.

A copy of the interview transcript was provided to each consultant for his or her review, along with a transcript release form and a self-addressed stamped envelope for the return of the revised or edited transcript, as well as the release form. The transcript release form provided space for interviewees to note any clarifications, corrections, additions or deletions to the transcript, and also gave consultants the opportunity to object to the release of the document. Information regarding the nature and date of transcript release is provided within biographical section of each interviewee.

Digital recordings of interviews, interview notes and transcript release forms are curated by Kahiwa Cultural Heritage Consulting. All interviewees receive a copy of the final report, as well as digital audio recordings of their interviews.

General Question Outline for Oral History Interviews

With the aim of directing oral history interviews and gathering information which may assist in identifying potential traditional properties, the following project introduction and outline of general and open-ended questions was developed by Kumu Pono Associates and SRI Foundation. This questionnaire served as a guide and did not limit topics of discussion of consultants.

Traditional Cultural Properties Study Oral History/Consultation Program

Aloha – Thank you for agreeing to participate in the Traditional Cultural Properties (TCPs) study being conducted as part of the Honolulu High-Capacity Transit Rail Corridor Project. The project is being funded by the Federal Transit Authority. Under the National Historic Preservation Act the Federal Transit Authority is required to consider the effects of the project on places of religious and cultural significance that may be listed to the National Register of Historic Places. These places are referred to as Traditional Cultural Properties, or TCPs. TCPs are places that derive their importance from the practices or beliefs of a community because they are integral to the community's history and identity.

To consider the effects of the transit project on TCPs, the agency must determine if any such places are in or near the project area, and if so, how might they be impacted. The TCP study will gather information through interviews with people who know the mo'olelo of the land along the project route. The information gained from these interviews will be used to identify TCPs in or near the project area and help in determining how they may be affected by the project. A report will be prepared and submitted to the Federal Transit Authority and the City of Honolulu along with recommendations on how to avoid or lessen the impacts of the project on any TCPs. It may not be possible to protect TCPs from project impacts. Telling the story of these places, however, will help to preserve knowledge about them and ensure that TCPs will be considered as the project moves forward.

To begin the interview we would like to establish a background section on your personal history and experiences – how you came to possess the knowledge you share.

Interviewees Name: _____

Interview Date: _____ Location: _____

When were you born? _____ Where were you born? _____

Are you affiliated with a Native Organization or family group
(name): _____

Parents? (father) _____ (mother) _____

Grew up where? _____ Also lived at? _____

Where did you live? Share with us recollections of elder family members and extended family that influenced your life and provided you with knowledge of place and practice?

Family background—grandparents, hānai etc.; generations of family residency in area...
(time period)?

Kinds of information learned/activities and practices participated in, and how learned...?

Sites and locations (e.g., heiau, 'auwai, pā 'ilina, kahua hale, māla 'ai, lo'i, ala hele, and ko'a etc.); how learned, and thoughts on care and preservation...

Do you have knowledge of wahi pana -- places of religious and cultural significance in or near the proposed rail alignment?

Where are these places located in relation to the proposed rail alignment (see maps)? How did you learn about these places?

Are these places important to the you, your 'ohana, the larger community (or all three)?

What makes these places important in terms of traditional practices or beliefs?

How would you define their boundaries?

Will these places or their use be affected by the project? If so, how might they be affected, and what steps might be taken to minimize impacts on the sites?

Have these places been affected by modern development, and is it relevant to what makes them important?

Subsistence:

Did you/your family cultivate the land? Describe methods of planting and types of plants? Use of particular plants and other natural resources; customs observed when collecting or caring for such resources; and how/when accessed?

Discussion of water flow and weather patterns.

Types of fishing practices: localities of fishing grounds; and changes in fisheries? Use of fishponds?

Historic land use practices, fishing activities?

Thoughts on the care of cultural and natural resources...?

May information about these places be shared, or should it be protected from public release?

If the interview is recorded, the recording will be transcribed and a draft transcript and the recording will be returned to you for review, corrections and/or additions. If the interview is not recorded, but notes taken, those notes will be developed in an effort to capture key points shared, and returned to you for your approval. When you are satisfied with the transcript (recorded or expanded notes), we would like your permission to incorporate the transcript into the Traditional Cultural Properties Study (TCP). When the TCP study is completed a full copy of the report, including historical background and oral history/consultation interviews will be given to you for your family record.

Mahalo nui.

Mina Elison
Kahiwa Cultural Heritage Consulting
(808) 223-9979
minaelison@hotmail.com

Previous Oral History Studies

Providing valuable information and insight into the daily lives, places, and events of the past through the sharing of experiences, recollections and memories, oral history documentation offers the rich, first-hand perspective that is an integral aspect of understanding cultural and historical context. Becoming more valuable as time passes, these important documents help keep these stories alive, and allow us to explore the changes—as well as consistencies—of the world in which we live. The following section briefly presents previous oral history studies which have been conducted and that are relevant to the current area of study (Section 4 of the Rail Transit Project: Kalihi to Waikīkī). Presenting a wide-variety of themes and perspectives, these previous studies further support the findings of the current oral history program and serve as testimony to the drastic changes of the cultural and physical landscape of these lands, coastline and ecosystems. Presenting recollections of historic Kalihi and Honolulu, their voices present many of the traditional cultural practices and beliefs also discussed in the current study, such as fishing, gathering limu and plants for food and medicine, as well as subsistence farming. The purpose of their inclusion here is also to provide readers with additional resources for further study and analysis which may provide a better understanding of our rich cultural heritage.

In an attempt to honor those who have contributed their time by participating in the listed studies, as well as to pique the interest of the reader and researchers, names of interviewees have been listed. Source information is included in the “References Cited” section of this appendix.

Kalihi: Place of Transition

The study Kalihi: Place of Transition was conducted in 1984 as an Ethnic Studies Oral History Project by the Social Science Research Institute at the University of Hawai‘i at Mānoa (University of Hawai‘i at Mānoa 1984). Consisting of interviews with thirty-one residents, or former residents of Kalihi, the residents’ stories reveal the lives of a multi-ethnic working community which is known as having a history of being a “home of island immigrants” (ibid:x1i). The area of study consisted of Kalihi Uka, Kalihi Waena and Kalihi Kai, and aimed to capture the diversity of experiences of people from this land, from the mountain to the sea. Several of the interviews were conducted in the interviewee’s native language and then translated into English, providing the individual with the opportunity to speak more freely and articulately.

As the title suggests, Kalihi served as a place of transition both for these residents and their children as they either adjusted their lives to accommodate newcomers, and for the newly-arrived and how they adjusted their lifestyles to that of their new home (ibid:x1i). The physical backdrop to these collective experiences was also changing as Kalihi evolved from “a semi-agrarian community on the fringes of Honolulu to an urban one” (ibid:x1i).

Interviewees in this three-volume study of Kalihi include: Albert O. Adams, Arthur Y. Akinaka, Anonymous, Yen Cheung Au, Allen Bailey, Alexander Beck, Earle Christoph, Fermin Cruz, Antonio Evangelista, Akira Hamamura, George Houghtailing, Thelma Yoshiko Izumi, Sabas T. Jamito, Joe Antone Joseph, Frankie Kam, Minoru Kimura, Albert Nawahi Like, Peter Martin, Adolph “Duffie” Mendonca, Lorraine Miguel, Matias Miguel, Aiichi Nakamoto, Tokio Okudara, “Gussie” Ornellas,

“Tana” Rios, Mary Rios, Akira Sakima, David T. Souza, Mary Souza, John Vegas, and Agustina Villa.

An Ethnohistorical Study of Kapālama Ahupua‘a

In an effort to “promote, preserve, and celebrate the traditions” associated with Kapālama ahupua‘a and the surrounding areas, the Kamehameha Schools Land Assets Division contracted Cultural Surveys Hawai‘i (CSH) to prepare a cultural and historical report consisting of historical information, maps, documents, and kūpuna recollections (Uyeoka et al. 2009). The prepared report also serves as a foundation to guide Kamehameha Schools in their management of land in the Kapālama area and also aims to provide new content for educational initiatives and programming. CSH met with eighteen people, thirteen of whom were formally interviewed. Consultants provided a diverse range of knowledge and experiences and the report reflects this with discussions pertaining to subjects such as historic sites such as the leprosy settlement, traditional Hawaiian sites on the Kamehameha Schools campus, fishing practices on Mokauea Island to historic businesses and buildings.

Interviewees in this study consisted of: Louis “Buzzy” Agard, Jan Becket, John Clark, Randie Fong, Jan Harada, Melvin Lonokaiolohia Kalahiki, Charles Kapua, Sarah Keahi, Henry Maunakea, Alan Okami, Claire Pruet, Alehandro Romo and the organization Kai Makana, and Janet Zisk.

Reflections of Pālama Settlement

Conducted by the Social Science Research Institute’s Center for Oral History, *Reflections of Pālama Settlement* (University of Hawai‘i at Mānoa 1998) captures the recollections of individuals whose lives “reflect the efforts of Pālama Settlement” as they “articulate the significance the settlement has had for themselves and others in the twentieth-century Hawai‘i” (ibid:xxvii).

The early beginnings of what became Pālama Settlement evolved from an initial Pālama Chapel built by Honolulu philanthropist, P.C. Jones, in 1896 on the corner of King and Liliha Streets. Following the fire of 1900 which consumed four blocks of Chinatown in the government’s attempt to stop the Bubonic Plague, housing was in very high demand. Sponsors of Pālama Church, Central Union Church eventually transferred the chapel to the Hawai‘i Evangelical Association which then decided to join the “American settlement movement” to accommodate and serve the community. These independent “settlements” were seen as places within which families and neighbors cooperated to build a better community for themselves (University of Hawai‘i at Mānoa 1998:xxx). In 1905, under the direction of James Arthur Rath, Sr. and his wife, Ragna Helsher Rath, Pālama Chapel was renamed Pālama Settlement and became an independent, non-sectarian organization which received funding from the islands’ “elite.” The organization provided many services to their community, and the community at large, such as the territory’s first public nursing department, a day camp for children with tuberculosis, a night school and low-rent housing. In 1925, Pālama Settlement moved to its current location situated over eight acres of land on Vineyard and Pālama streets (ibid:xxxi). And while the settlement has evolved over time, it continues to serve the community as a non-profit, non-governmental organization assisting families in need and at-risk youth.

Interviewees in the two volume publication include: Bettie Witzel Burner, Bertha K.Y. Char, Wai Sinn Char, Edward “Skippa” Diaz, Harry Fujinaka, Lorin T. Gill, Martha Huhu, Margaret Iizaki, Jennie Lee In, Moses W. “Mokey” Kealoha, James Koo, Karel A. Ling, Kenneth K.M. Ling, Harry Mamizuka, Kiyoshi “Knuckles” Matsuo, Jack T. Nagoshi, Bertha Lee Nahoopii, Janet Nakashima, Barbara Paresa, Earlene Piko, Robert H. Rath, Sr., John E. Sharp, Francis Sing, Don Snyder, Masato Sugihara, Jerry Tarutani, Fitiuna F. Tua, Alma Watanabe, and Jeff Yamashita.

Remembering Kaka’ako: 1910 – 1950

In 1978, The Ethnic Studies Oral History Program at the University of Hawai’i at Mānoa led an Oral History Project which focused specifically on Kaka’ako. Titled, *Remembering Kaka’ako: 1910 – 1950* (University of Hawai’i at Mānoa 1978). In this project, interviewees from diverse cultural backgrounds discuss their lives as they related to this bustling area before it was rezoned from residential to industrial in the 1950s. The publication describes the participants as the “unsung heroes” of Kaka’ako, as they were working people and “lesser known entertainers” (ibid:ix). Within the two volume publication, interviews of the following participants are included: Henry Alves, Wallace S. Amioka, Lance Carreira, Edward K. Enos, Gloria and Mariano Felix, Charles Frazier, Eleanor W. Heavey, David Tai Loy Ho, Ku’ulei (Waldron) Horne, Yuri Ishibashi, Elmer Jenkins, Sam Kapu, Usaburo Katamoto, Joseph Kekauoha, Yonoichi Kitagawa, Albert Like, Genevieve Magoon, Virginia Mansinon, Keisuke Masuda, Mary Naito. Hisao Nakano, Kenji Nobori, John A Nunes, Kichisaku Takahashi, and Esta (Pung) Tennis.

Ethno-Historical Inventory Study of Kaka’ako

At the request of Kamehameha Schools, which owns a cumulative 51.3 acres of property in the Kaka’ako area, an ethno-historical study was conducted by Garcia and Associates (McElroy et al. 2008). A compilation of mo’olelo, land use documents, historic maps, photographs, accounts, Hawaiian-language newspaper research, and a review of previous archaeological studies, this report’s oral history component included interviews with four individuals who were knowledgeable of the Kaka’ako area. While interviewees did not produce much information on traditional land use or mo’olelo, they provided information on the dramatic transformation which occurred in Kaka’ako. Other than surfing, no traditional cultural practices or places of significance were identified in the oral history study. This report does determine that burials, both pre-Contact and historic are highly likely to be present on lands in Kaka’ako. Consultants in this study were Joe and Mary Kuala, Mikahala Turner and Lucia Whitmarsh.

Cultural Impact Assessment for Kaka’ako Community Development District

Cultural Surveys Hawai’i conducted a cultural impact assessment of Kaka’ako for the Hawai’i Community Development Authority which identified cultural resources and potential impacts within the “Mauka Area Plan” which consists of the area bounded by Ala Moana Boulevard to the south, Pi’ikoi Street to the east, King Street to the north, and Punchbowl Street on the west (Spearing et al. 2008). This thorough report documented traditional and historical cultural and natural resources, and also identified concerns community members shared in regards to potential development plans. Interviewees included: Louis Agard, Henry Alves, Melvin Mendonca, Leimomi Khan, Palani Vaughn, Jr., Charles Kapua, Clifford Garcia, Dr. Claire Hughes, Paulette Moore, and Paulette Ka’anohe Kaleikini.

Cultural Impact Assessment of Kaka’ako

A cultural impact assessment for Kaka’ako was completed by Keala Pono at the request of Kewalo Development (an affiliate of A&B Properties, Inc.) (Elison & McElroy 2011). This report consisted of research on traditional land use, mo’olelo, historic accounts, maps, photographs and

community consultation. Interviewees consisted of cultural descendants of the area, as well as former residents and knowledgeable individuals who shared personal recollections of life growing up in Kaka’ako in the 1930s and ’40s. Associated with a proposed high-rise condominium development (which is currently under construction), participating consultants also discussed any potential affects the proposed project may have to traditional cultural properties or practices. Due to the presence of 27 sets of iwi kūpuna, as well as other pre- and post-Contact subsurface features, participants were primarily concerned with the treatment of the burials and with the high-likelihood that more burials may be encountered.

Interviewees participating in this study included: Edward Halealoha Ayau, Van Horn Diamond, Hinaileimoana K.K. Wong Falemei, William “Bill” Haole, Jr., May Kalehua Kamai, Manuel Kuloloio, Doug Lapilio and George Panui, Jr. Based on the content of their interviews, and availability to schedule interviews, transcripts of two of these interviews have been included in the current study. These include interviews with the late Van Horn Diamond and Bill Haole, Jr.

Waikīkī, 1900 -1985, Oral Histories

A 1985 oral history study of Waikīkī was conducted by the University of Hawai’i’s Center for Oral History and provides a wealth of information within its four volumes and fifty interviewees. This study’s geographic scope of “Waikīkī” is described as being bounded by the area roughly bounded by the Ala Wai Canal on the ‘Ewa and mauka sides, and Kapi’olani Park on the Koko Head side. The oral histories of these kūpuna, kama’āina and long-time residents presents the rich culture, and dramatic changes, which occurred in this highly significant area.

Interviewees include: (Volume I) Joseph Y.K. Akana, Ernest Steiner, John Ernstberg, Lilinoe Sniffen, Jessie Matthias, Alexander Anderson, Fumiko Nunotani, Teiki Yoshimoto, Wilber Craw, Nani Roxburgh, Rebecca Kapule, Esther Bader; (Volume II) Jack Bishaw, Fred Paoa, Earle Vida, Mary Clarke, Mervin Richards, Harold Aoki, Lemon “Rusty” Holt, Toshio and Taka Yasumatsu, Louis Kahanamoku, Miyo Asuka, Emma Kaawakauo, Sadao Hikida, King Peterson; (Volume III) Ah Kin “Ah Buck” Yee, Leslie Fullard-Leo, Benny Kalama, William Cook, Adelaide McKinzie, Eugene Kennedy, Roy C. Kelley, Marjorie Midkiff, Lila Reiplinger, Helen Kusunoki, Richard Sasaki, Masayuki Yoshimura, Susumu Nakamura; (Volume IV) Sam Uyehara, “Tootsie” Notley Steer, Alan “Turkey” Love, Richard “Kingie” Kimball, Ella Wong, Rose Kaneapua, Ume Murakami, John Y. Arashiro, Hilda Pacheco-DeRego Freitas, Leillima Joy, and Beatrice Tominaga.

Ethnohistoric Study of Kamehameha Schools’ Lands in Waikīkī

In 2011, an ethno-historic study was conducted for Waikīkī with particular emphasis placed on KS lands of Helumoa (Cruz & Hammatt 2011). With the purpose of gathering and compiling historical and ethnographic cultural information creating a “comprehensive narrative of the unique traditions and knowledge of Waikīkī,” the produced document also assists in the proper management of these lands. The study presents interviews with five kama’āina/cultural descendants of the area, and also provides mana’o and ‘ike gathered in the UH Center for Oral History study of Waikīkī (University of Hawai’i at Mānoa 1985). Interviewees in this study included Anna Ka’olelo Machado Cazimero, Clarence Medeiros, Jr., Clarke Paoa, Van Horn Diamond, and Sylvia Krewson-Reck. These consultants discussed a variety of topics including fishing and gathering activities, historic sites, Waikīkī’s rich music and beach scenes, World War II, as well iwi kūpuna which have been encountered, and the likelihood of undocumented burials still present.

Participants in the Kalihi-Waikīkī Oral History Program (2013)

Through an extensive search to identify knowledgeable kūpuna and kama‘āina who are familiar with, and/or who’s ‘ohana descend from these areas, potential interviewee referrals were solicited from staff of various agencies and Native Hawaiian organizations such as the State Historic Preservation Division, Kamehameha Schools, Office of Hawaiian Affairs, several Hawaiian Civic Clubs, and individuals known to Elison and interview participants. This resulted in consultation/interviews conducted with the following kūpuna/kama‘āina:

- Beadie Dawson
- Randie Fong
- Francine Gora
- Ka‘ano‘hi Kaleikini
- Adrian Keohokalole
- Doug Lapilio
- Michael Lee
- Dexter Soares

Two interviews which were previously conducted for an cultural impact assessment for the Kaka‘ako area are also included in this report and shared their mana‘o and valuable information regarding the history and cultural practices associated with the Honolulu area (Elison & McElroy 2011). One of these individuals is Van Horn Diamond, who passed away in 2012. Due to scheduling and health matters, an interview with Uncle Bill Haole, Jr. was not possible for the current study. Because of this, his previously conducted oral history interview has been included here as well.

- Van Horn Diamond (2011)
- Bill Haole, Jr. (2011)

Overview of Kama‘āina Documentation and Recommendations

Oral history interviews produced information regarding traditional cultural practices and beliefs, historic recollections, as well as knowledge of locations and thier place names within the boundaries of the area of potential effect. Such places are presented in the table below. [Notes: additional information on place names in bold can be found in the Place Name Gazetteer earlier in this report; sites within shaded boxes are considered “wahi pana” for the purposes of this report; “Source” information refers to the initials of interviewees: Beadie Dawson (BD); Van Horn Diamond (VD); Randie Fong (RF); Francine Gora (FG); William “Bill” Haole (WH); Ka‘ano‘hi Kaleikini (KK); Adrian Keohokalole (AK); Doug Lapilio (DL); Michael Lee (ML); Dexter Soares (DS).]

Inoa 'Āina Referenced During Oral History Interviews

Inoa 'Āina	Ahupua'a	Description/Comments	Source
'Ālewa	Nu'uana	Pueo 'aumakua in the upland forests of 'Ālewa; "And there were pueo which is the owl, just up on top of 'Ālewa, they are also, at the forest at the top of 'Ālewa, there's a — pueo, and that pueo also was an 'aumakua."	FG
'Āpuakēhau Heiau	Waikīkī	Heiau which was located at the current location of the Moana Hotel. Kalākaua and other ali'i worshipped there.	FG
Alaneo	Kapālama	Near the boundary of Kapālama and Nu'uana.	RF
Haka'io	Kalihi	"There is a "disconspicuous" absence of mele of the Kalihi area. One contemporary recording talks about these place names, and the rain, Kilikilihune."	RF
Honolulu	Ahupua'a	"...songs of everyday life in Honolulu, such as "Henehene Kou Aka" which describes the courtship of a couple passing through Kalihi and heading to Kaka'ako."	FG
Ka'akopua	Honolulu	The location of Central Intermediate School.	RF
Kaka'ako	Honolulu	"...all of Kaka'ako is a "sensitive" area ..."	AK
Kalaepohaku	Kapālama	A ridge; "Ae, Kalaepohaku, which is the name of—is why we named the classroom building on the other side of this, is called Kalaepohaku, just so we could honor that ridge...and reclaim Kalaepohaku for this side of Honolulu [laughter]..."	RF
Kalāwahine	Honolulu		RF
Kālia	Waikīkī		RF, DL, KK
Kalihi Stream	Kalihi	The mo'o, or kia'i, known as Wahinehi'ui'a, was seen on two different occasions by Fong's mother, as well as by another kupuna, while each were children, along Kalihi Stream: "... there's discussion about a—what would be called Wahinehi'ui'a, and so they had—mother had seen that at as a child, and, sort of grew up with that being no big deal, just part of the landscape, and it was many years later	RF

Inoa 'Āina	Ahupua'a	Description/Comments	Source
Kalihi Stream	(continued)	where a kupuna today, who is still around today, who knew my family and parents, told the story of having seen one herself, a little lower in the stream, so, she was living more towards Gulick, but it was the same story, you know, independently shared between families and even eras, and all associated with Kalihi Stream, so, in our contemporary era, and both were eye witness accounts of having, you know, seen that one particular mo'o or kia'i of some sort of that area was being recalled from their childhood."	
Kaniakapūpū	Nu'uuanu	"Kaniakapūpū is a place name, or a heiau that is located in Nu'uuanu, it was the heiau for Kamehameha, Kauikeaouli, Kauikeaouli, that was his heiau where he built his—he also had his summer home ..."	FG
Kapālama/ Pālama	Ahupua'a		RF
Kapu'ukolo	Honolulu	Hawaiian village at the current location of Chinatown. It was owned by two individuals, Ka'ihio'ahu, who was the head fisherman under Chief Kahahana, and Kūhihelani, who was the chancellor under Kamehameha I.	ML
Kawaiaha'o	Honolulu	Interviewees discussed Kawaiaha'o Street and Church.	VD, RF, WH, DL, DS
Ke kula loa O Kalihi	Kalihi	"...the prevalent frame of reference for that Kalihi area, it was called a kula, almost by reference and name, not just by description, right, so, it's "ke kula loa o Kalihi," you always see that reference, so, it's kind of interesting. And "...then it kind of feeds into the description of why battles could take place there because it was a kahua of sorts, and they said it was somewhat flat. And then kula area, fed by streams, so, but, it was, I always wondered why..."	RF
Kewalo	Honolulu		RF, DL
Kukuluae'o	Honolulu		RF

Inoa 'Āina	Ahupua'a	Description/Comments	Source
Kunawai	Nu'uano	"...a natural freshwater healing spring.... The waters are still used to heal from sickness."	FG
Kūwili	Honolulu		RF, KK, ML
Kūwili Fishpond	Kālia		RF, KK, ML
Kūwili Pond	Kapālama		RF, KK, ML
Leleo	Honolulu	"... there's Leleo, Leleo, that's one of the wahi pana, yeah..."	RF
Loko Auiki	Kalihi	Moehonua's land consisted of 219.2 acres and is in the present area extending from King Street to Sand Island and Mokauea and Pu'uhale Streets. Contained within this property were two loko, Loko Pahounui and Loko Auiki which were once present at the "Sand Island end of the 'āina."	KK
(Loko) Pahounui	Kalihi	Fishpond contained within the land of Moehonua, were two loko. One of these, Loko Pahounui, was located at the "Sand Island end of the 'āina."	KK
Manamana	Honolulu	The site of Queen's Hospital	RF
Mokauea/ Moka'uea	Kalihi	Island around which many families would fish.	RF, FG, KK, DS
Niuhelewai	Kapālama	"... but just kind of in the public domain is some of the information about Niuhelewai. The oral historical side of it is having heard references to Niuhelewai and pointing out tributary, you know, intermittent stream systems that fed into Niuhelewai. That made sense to me later on, after you start to read and you learn and you hear, 'Oh, Mama talked about that, that's what she must've meant.'"	RF
Nu'uano	Ahupua'a	Several songs and chants written in honor of ali'i mention place names.	FG
Nu'uano Memorial	Nu'uano	Petroglyph of hairless dog, Kaupe, an 'aumakua/guardian.	FG

Inoa 'Āina	Ahupua'a	Description/Comments	Source
Pākākā, Pākākā Heiau	Honolulu	In regards to traditional cultural properties in the Honolulu area, Kaleikini discussed several heiau which date to the 1500s. Pākākā Heiau was located at the foot of Fort Street in downtown Honolulu. Within the vicinity of Pākākā Heiau was an ali'i complex which also served as the residence of Kamehameha I from 1809-1812.	KK, RF
Peleula	Honolulu	"...a garden area..."	RF
Puea, Puea Heiau Puea Gravyard	Kapālama	Believed to be near Ka'ahumanu Cemetery, adjacent to the Kamehameha Schools' Bus Terminal.	RF, WH
Pu'uiki Cemetery	Honolulu	Some have referenced the former name of the cemetery to be Pu'ukamali'i.	RF
Pu'ukea Heiau	Honolulu	Pu'ukea Heiau was located in the area of Kukuluāe'o which is now the location near Halekauwila and Cooke Streets. Most likely named after the heiau's respective 'ili of the same name, Pu'ukea. Kaleikini traces her lineage to the chief who is associated with the construction of this heiau.	KK
Pu'unui	Honolulu	Location of guardian mo'o, Mo'onanea; "There is about the mo'o that lives in Pu'unui, that mo'o is a lizard and is also a guardian. We have many what you call "aumakua;" "Pu'unui is a district in Nu'uānu, so you have mo'o there, and that mo'o was a guardian, along with Kaupe, a guardian."	FG
Sand Island	Honolulu		FG
Waikahalulu	Honolulu/ Nu'uānu		RF
Waikīkī	Ahupua'a		FG
Waolani	Honolulu/ Nu'uānu	Residence of Papa and Wākea (now the site of O'ahu Country Club); "...they're known as your "First Father, First Mother," yeah, actually, Sky Father, Earth Mother, Papahānaumakua is Earth Mother, and Wākea is Sky Father, and through our genealogy, we look at them as one of the starts of our genealogy, they living in Waolani, which is in the ahupua'a of Honolulu, in the 'ili of Nu'uānu, so, yeah, that is significant there and there are stories about them there."	FG

While each individual interviewee is unique in their connection and association with the land, discussed were many shared values and beliefs. In summary the following comments and recommendations were made by consultants:

- (1) Areas within which burials are encountered, are considered sacred grounds. Every effort should be made to minimize disturbance to iwi kūpuna.
- (2) Prior to construction activities associated with the rail project, there should be a burial plan in place to ensure the appropriate and proper protocol is being followed. This protocol would be developed by cultural descendants and kūpuna of the ahupua'a. With this in mind, due to the nature that each burial represents a unique individual, in the event burials are encountered, their treatment should be determined in case-by-case manner, as appropriate.
- (3) Burials which are encountered deserve proper, appropriate and dignified treatment, with a preference to allow the burials to remain in place. However, several consultants shared that respectful re-interment sites can also be appropriate if it ensures continued protection.
- (4) Every effort should be made to consult with cultural descendants and kūpuna of the respective areas should iwi kūpuna, or any other wahi pana, or traditional for historic cultural site be identified.
- (5) Should traditional or historic sites be identified during construction of the rail, efforts should be made to study and learn from these sites.
- (6) Citing a disconnect between "Western" and Hawaiian perspectives, beliefs and values, interviewees stressed the importance of community consultation with cultural descendants, and Native Hawaiian organizations such as the Hawaiian civic clubs and benevolent societies. This consultation would aim to ensure that development occurs in a responsible and culturally sensitive and appropriate manner. Several consultants expressed their concern that too much development may cause Hawai'i to look like places on the Continental U.S.
- (7) Even though their physical presence has long-since been absent, knowledge regarding the traditional and cultural significance of Honolulu, as seen with the presence of heiau and as ali'i lands, should be preserved and perpetuated.
- (8) As the density of buildings and development increases in the Honolulu area overtime, historic sites such as Mother Waldron Park and Aloha Tower need to be preserved and maintained for continued public use.
- (9) Extra care should be taken during any development to prevent disturbance of the natural flow of freshwater to the sea which would directly affect traditional Hawaiian practices which rely on the presence of brackish water. Extreme caution should also be taken when dealing with existing sewer, waterlines and related infrastructure during construction of the rail to prevent further pollution of our ocean, streams and water supply which would also have an adverse effect on traditional cultural properties.

- (10) Information gathered during the current TCP study should be used to perpetuate traditional and historic Hawaiian place names, mo'olelo, land use, practices, events and people. This knowledge also serves as a means of informing and educating the public. Educational tools could range from signage and displays within the rail car and at rail stations, to a small museum in Honolulu.

Consultation and Oral History Interview Transcripts

As a list possible interviewees was compiled from recommendations and referrals from various agencies, organizations and individuals, telephone calls were made to follow-up with potential consultants. Following contact with consultants who expressed interest in sharing their knowledge and mana'o, formal oral history interviews were conducted. Consultation also occurred with an individual who believed he did not have any additional information to offer, but, wanted to express concerns and recommendations regarding traditional cultural properties and the proposed rail transit alignment. Consultation was also made with a cultural descendant whom was unable to schedule a formal interview due to scheduling conflicts. Summaries of these consultations are provided below.

Adrian Keohokalole

January 17, 2013

Recognized by the O'ahu Island Burial Council as a cultural descendant of Waikīkī, Keohokalole and his 'ohana have been very active in the care and protection of kūpuna iwi. He has worked with various entities during several development projects serving as a cultural monitor at the Ward Village Project, and also working with developers to assist in the design and re-interment of iwi at Kahi Hali'a Aloha which is also known as the Waikīkī Ancestral Memorial, on the corner of Kapahulu and Kalākaua Avenues. Stating that the likelihood of finding iwi kūpuna increases heading from Kalihi to Kaka'ako, Keohokalole also shared that all of Kaka'ako is a "sensitive" area. Some of the points which Keohokalole stressed during our telephone consultation were the importance of "preserving the kūpuna and who they represent" as well as the importance of following the proper cultural protocols. He believes that when iwi are initially encountered, they have already been disturbed, and, in order to honor kūpuna in the most respectful way, they may need to be relocated and "put in a safe place."

Ka'anohi Kaleikini

Email correspondence received between February 12 – 20, 2013

Representing the Keaweamahi, Kawainui, Panaewa, and 'Apo 'ohana, Paulette Ka'anohiokalani Keaweamahi Kawainui Kaleikini shared their strong genealogical ties to Kālia, 'ike of traditional cultural sites within the project area, as well as concerns and suggestions regarding the proposed rail development. Through consultation with her 'ohana, Kaleikini was able to share information which her kūpuna felt appropriate.

Kaleikini was born to mother, Kekahiliokamoku Keliilumilani Keaweamahi, and father, Keko'o Kawainui, both of whom passed down their cultural and genealogical knowledge to Kaleikini. Kaleikini's 'ohana ties to Kālia trace back to the time prior to Kamehameha I's time on O'ahu. Her 'ohana's deep-rooted connection with this 'āina also stems from their relationship to and connection with iwi kūpuna of Kālia. Kaleikini is formally recognized as a cultural descendant of Kālia by the O'ahu Island Burial Council and has been very active in the historic preservation process, and has been a strong advocate of the appropriate care and protection of iwi kūpuna.

In regards to traditional cultural properties in the Honolulu area, Kaleikini discussed several heiau which date to the 1500s. Pākākā Heiau was located at the foot of Fort Street in downtown Honolulu. Within the vicinity of Pākākā Heiau was an ali'i complex which also served as the residence of Kamehameha I from 1809-1812. Pu'ukea Heiau was located in the area of Kukuluae'o which is now the location near Halekauwila and Cooke Streets. Most likely named after the heiau's respective 'ili of the same name, Pu'ukea. Kaleikini traces her lineage to the chief who is associated with the construction of this heiau.

Due to the important cultural and religious significance of these heiau, Kaleikini shared the importance of noting such traditional sites over historic sites such as Mother Waldron Park and karst systems on Beretania Street. She expressed that the history of these heiau must live on even though the physical structures may no longer be present.

Also located in Kālia were fishponds, one of which, supplied Kamehameha I with his favorite type of fish to eat. Near Kālia was also Kamehameha's lo'i which he constructed and cared for while on O'ahu. Kaleikini also described lands which were located on a Royal Patent parcel granted to her 'ohana. This land in Kālia was described as including Loko Kūwili, or Kūwili Pond which was dredged through during construction of the Ala Wai Canal, adjacent to the Hawai'i Convention Center. A fishpond, also named Kūwili, was once located in Kalihi and was granted as a Royal Patent to the same family member who owned Kūwili in Kālia.

Kaleikini also shared her genealogical connection to 'āina of Kalihi which was once owned by her kupuna, W.L. Moehonua, from whom she is a State-recognized lineal descendant. Acquired as Land Commission Award 6450 and Royal Patent 8194, Moehonua's land consisted of 219.2 acres and is in the present area extending from King Street to Sand Island and Mokauea and Pu'uhale Streets. Contained within this property were two loko, Loko Pahounui and Loko Auiki which were once present at the "Sand Island end of the 'āina." With care of the fishponds the kuleana of her kūpuna, fished raised within were primarily reserved for ali'i and pilikoko (blood relatives).

In regards to the current rail project, Kaleikini shared that the Kalihi Station, which would be located on Dillingham Boulevard, is land which was awarded to the consultant's kupuna, Moehonua. Kaleikini expressed that, due to the effects of "western occupation and domination" and illegal acquisition of these ancestral lands, 'āina granted by Royal Patents have been "adversely impacted."

Beatrice “Beadie” Leina‘ala Kanahele Dawson (BD)

Traditional Cultural Properties Oral History Program

(Proposed Honolulu High-Capacity Transit Corridor – Section 4: Kalihi to Waikīkī)

29 January 2013 with Mina Ellison (ME), also present at various times of interview were daughter, Lani Dawson Arena (LA) and son Christopher Dawson (CD)



Photo: George F. Lee, Star-Bulletin
<http://archives.starbulletin.com/2001/12/04/news/story8.html>

Known to most as “Beadie,” Beatrice Leina‘ala Kanahele Dawson shared some of her memories of growing up in Nu‘uanu as well as her knowledge of, and concerns with, the proposed rail route. Born to parents Annie (Kueneku Asam) Kanahele, from Kona, and Francis Hookeamomi Aloysius Kanahele, of Kaua‘i, Dawson was born in Honolulu in 1929 and attended Punahou School. Both parents being half-Hawaiian, Dawson was raised in Nu‘uanu and was greatly influenced by her parents and the values which they instilled in her, one of these values being the importance of education. Following the raising of her own children, Dawson obtained her law degree and served as deputy Attorney General of the State of Hawai‘i. She was also appointed by Mayor Mufi Hanneman to serve on the City of Honolulu’s Planning Commission where she had her first introduction to the rail project.

Dawson also learned to practice of ho‘oponopono, the traditional Hawaiian way of mediation, as her mother, a teacher, would often facilitate ho‘oponopono with her student’s families. Dawson also studied ho‘oponopono with Auntie Malia Craver. Dawson still resides in Nu‘uanu Valley and is very active with her family business and several non-profit organizations.

Summary of Selected Interview Topics

- Growing up on Bates Street, Dawson loved playing with the neighborhood children. Families living on Bates Street included the Thurstons, the Twigg-Smiths and the Babcocks. The children called themselves, the “Valley Kids.” Because a place like Bates Street is very special to Dawson, it would hold true that there are many different areas that are considered “precious” to many people.
- She recalled catching the Honolulu Rapid Transit from Nu‘uanu to Punahou, and how the drivers were older people who would discipline them if they were too loud.
- Dawson’s first introduction to the rail project was while she was on the City’s Planning Commission. During the initial presentation, it seemed as though plans for the vicinity of the rail stations were “glamorized,” and this led her to believe that the planners were not being honest in that these areas were going to have a high-density of residents, with very little parking.

- Dawson is not opposed to rail, instead she is “critical” of it. She believes that if the proper consultations took place with the community, that the City may have a chance to “salvage” it and create a transportation system which works for the people.
- It may be difficult for those who are not from Hawai‘i to understand the cultural significance of finding iwi kūpuna. It would be very prudent for rail planners to place a high importance on showing respect to the individuals whose burials may be encountered.
- The likelihood of finding burials along the route increases as it nears the Honolulu area where there are numerous cemeteries “all over.”
- In the event that iwi kūpuna are encountered, they should be dealt in a case-by-case manner, not all together, because each kupuna belongs to someone, and they should be respected and honored.
- The preference of most people is to preserve any burials in place and to minimize disturbances to them and not “shuttle” them around. One should treat them as they would his or her own kupuna.
- Historic landmarks such as Mother Waldron Park, which was an important community gathering place where Dawson would play as a young child, as well as Aloha Tower should be avoided by the rail route, preserved and maintained as historic sites.
- The State of Hawai‘i has received very poor marks from the Federal government for our poor sewer system. Therefore, during the construction of the rail, extreme caution must be taken that our drainage and sewer systems do not further pollute our environment or our water supply.
- Honolulu also needs to prepare for a rising sea levels because in forty years, much of the city may be underwater.

ME Good morning, this is Mina Elison. I’m here with Aunty Beadie Dawson at Straub Hospital. It is January 29th, 2013, and we’re going to talk about the transit rail corridor project.

BD This is my other daughter, Lani.

[Introduction to Dawson’s daughter]

BD So, make sure you put in my whole name.

ME Yeah, so Beadie—

BD Beadie Leina’ala Kanahele Dawson.

ME Okay, and “Beadie” is your full name?

BD It's really "Beatrice," but everybody knows me as "Beadie," so, I always use that as my name because even when I'm in court, the judges call me "Beadie" they don't say "Beatrice." If they said "Beatrice," I wouldn't know who they are talking to.

ME [laughs] You're like "who, me?"

BD Yeah.

ME Okay, awesome. And then, where were you born?

BD I was born in Honolulu to wonderful Hawaiian parents. Both of my parents were Hawaiian. My mother is half Hawaiian and she's from Kona. My dad is half Hawaiian and he is from Kaua'i.

ME Oh, and what was her name, your mother's name?

BD Annie, she took the name of her step-father, Annie Asam, A-s-a-m, Kanahale. She was Annie Asam. Actually, before she married, she was Annie Kueneku.

LA Where did Kueneku come from?

BD That's her mom's name, that's her mom's last name, Kueneku.

ME K-u-e-n-e—

BD —k-u.

ME Okay, wow.

[Arenia excuses herself and leaves the room]

ME And your father's name?

BD My father was Francis Hookeamomi Aloysius, A-l-o-y-s-i-u-s, he was named after one of the brothers at St. Louis School, Kanahale.

ME Wow.

BD I have a wonderful family.

ME You do.

BD They're just—yeah, they are all just so great.

ME That's so awesome. And so, we were talking about how you spent a lot of time in Kona, but where else—you mainly grew up in Honolulu?

BD Honolulu, I mainly grew up in Honolulu, but, we have some cottages in Kona and so, I and my family, we would go to Kona in the summertime for a couple weeks—kind of on a regular basis—and so, it was through this time that I was introduced to Uncle Willie [Thompson] and his wife, Auntie Julia [Thompson, interviewers great-grandparents]. So, because I got to know them, then, when some of my Punahou friends would go over and they knew that I knew all of these people, they would invite me to come with them, Tita

Marks, Betsy Summer and so forth, they would invite me to go with them and we would go over there and, on the ranch, and have such a wonderful time that the cowboys at McCandless Ranch were really wonderful characters, I can't say people, they were characters, and they had wonderful sense of humor. They played jokes on us all the time and, you know, they'd slap your horse and make him dig out, I mean, they were just incredible, they were just so, so great. They taught me a lot about horses and on Uncle Willie's ranch, they raised wild cattle, they're not domestic cattle, wild cattle—one of the few ranches on the Big Island that has wild cattle, and what's fun about that is that when they bring the cattle down from up mauka, they raise them and they sort of are—grow up, up mauka and they bring them down for fattening up before they go to market. So, they bring them down by tying a rope to the horses horn and the cowboys that are in front of them pulling them down, and so what happens is these horses with their horns would go after the lead horse and dig in to them, you know, and the horses would kick, they would kick back so that the horse—they didn't like being horned by these cows, or these steers, and so, the wild pipi—we called 'em p-i-p-i—wild pipi and the cowboys, and those pipi are coming down and right behind the horse and the horse—they try to dig their horns into the horse, and the horse would kick 'em, kick 'em all the way down the mountain and it was a long ride, believe me.

ME [laughs] Oh my gosh.

[Physical therapist enters room, interview ended for the day]

Interview with Beadie Dawson on 30 January 2013
Also present was her son, Christopher Dawson (CD)

ME Good morning, this is Mina Elison. I'm sitting here, day two with Auntie Beadie Kanahele Dawson and we're going to continue our interview about the rail project. And so, we ended the last time talking a little bit about your 'ohana and where they were from. If you want to share any recollections of your kūpuna and lessons that you learned from them, things that really stuck with you.

BD Well, my kūpuna have been very important to me because they have taught me to, um, appreciate my Hawaiian-ness and the midst of my wonderful opportunities to have a college education, university education, graduate education, but, it is my family that has helped me to realize that the interchange of those times, and I have really enjoyed them. My mother was a very active person in the community as was my father. She was a schoolteacher and a school principal for many, many years—forty-four to be exact. Taught in almost every school in the state.

ME Oh my gosh.

BD Yeah. And, my dad was a civil engineer and he had the privilege of being the County Engineer for the island of Maui, and the island of Hawai'i, and made a good record for himself. He was very—a brilliant man and very mathematically educated and brilliant in math. I remember my high school days when he was away and he would call and help me with my algebra over the phone.

ME Oh my gosh.

- BD Yeah, I always used to love that, and he was good about it. But, he was a very tall, handsome gentleman. Everybody that knew him respected him and loved him. He was a fine man, same with my mother, they both had wonderful places in the community. They had big 'ohana and big circles of friends, it seemed like everybody knew them, and they were just very absorbed in our whole community...
- ME And what was your father's full name?
- BD Francis HOOKAAMOMI Aloysius, A-l-o-y-s-i-u-s—
- CD Can I steal this chair?
- ME Of course, of course, and feel free to chime in if you have anything to add, or questions—okay, Aloysius.
- BD Aloysius, and last name Kanahele, of course. And he was a graduate of St. Louis College and of...University of Hawai'i.
- ME And where was he raised?
- BD He was raised on Kaua'i.
- ME Okay.
- [Discussion of mutual relative William Thompson]
- BD But, Willie knew Honolulu very well, he was down here a lot, but, Kona was his playground, his work-ground, and he had just tons of friends in Kona, everybody knew Uncle Willie. So, he was a good influence on our life. We liked his style, he was easy to get along with, no nonsense, absolutely no nonsense. And...
- [Discussion with Chris Dawson about our scope of work for the current project]
- BD My first introduction to rail was through the Planning Commission and I was a Planning Commissioner appointed by Mufi Hanneman and, confirmed by the City Council and I served a number of years on it and my—there were many issues that we undertook as a Commission, but certainly, the rail was one of them.
- CD She was a land attorney for the State of Hawai'i for many, many years. How long were you in the AG's [Attorney General's] office?
- BD Uh...fourteen years or something.
- CD So, like, as a quick snapshot of Beadie Kanahele Dawson, longtime Honolulu—you know, born and raised in Honolulu, resident, attorney, land attorney for the State of Hawai'i, City Planning Commission. I mean, her testimony is relevant on a lot of different levels, so, actually, you kind of hit the jackpot with her.
- ME [laughs] Yeah, yeah.
- BD So, in any event, my introduction to the subject was not a very good one, primarily because it was an introduction of the TODs, Transit Orient Development, and that's the development that took place around each of the twenty-two stations, they call them "TODs"

and they were approximately almost five miles in diameter around each station and they were described as places where people could live and work and all in support of the rail, or to enhance it. And, I gave a very—when they were finished presenting what the TODs did, I gave a very impassioned speech because I felt that they had, they had embellished the TODs to look good and they had not given us, the Planning Commission, the proper description of what they were. They were—the TODs were glamorous residential areas around each of the rail stops, but in reality, what they were was—they were a competitive thing, we had developers that were calling in from all over the United States, want to develop in these areas, want to develop in these areas. Why? Because it was little bit like the Public Land Development Corporation, there were a few restrictions on it, you didn't have to have parking, you didn't have to have so much of normal things that you have, and so, it meant that it was going to be a very congested area, you know, of tightly woven of all of these apartments and condos and this kind of thing. And I felt that the City was very dishonest in presenting those to us as they presented those TODs as a, as a great enhancement of the rail program and I felt that that was very dishonest and I said so. I said, you haven't told us—it's only when you read between the lines that you realize that there are no restrictions, very few of the zoning requirements are going to be imposed, this is meant for mainland developers to profit. This is a profit center for mainland developers. And I said if I could see that they were encouraging local developers, I probably would've felt very differently about it, but they weren't. It was a mainland developer's bonanza. Twenty-five, or twenty-two, I don't know, that number changed here and there along the way, and I was very disappointed because I felt it was dishonest, and I said, you're not telling people what you're doing, and who's going to benefit from all of this. You think that local people are going to benefit from it? People in Kailua aren't going to give up their home to come and live around these congested TODs. There's nothing to attract them, other than that they're near the transit line. But people will be doing just that, they will be giving up—you're expecting them to give up their home, and they won't do it. And I said, the people that you will probably attract in these are newcomers to Hawai'i, malihini, who are coming here to work, need a place to live, and will choose this as the place. So, I just really called them to the carpet and I said, you need a more honest presentation of what these TODs are.

So, that was my first introduction to the rail system. As time went on and I realized that it was a linear situation, a line going from Mililani to Ala Moana, it's just a plain linear line, nothing was going up into the valleys, it just didn't happen. So, anybody that worked off the line was either going to have to have a car available to them, or they took an offshoot—if you've been to San Francisco or Portland, any of those places, you know that their network consists of literally, a network, where you can move about, transfer to get to right to wherever it is you want to, whether it's to your work place or to your home. And, this did not offer that, it was just for people who lived along the—that's what its big thing was, along the way. So, the only people that it assisted were people who would be living along the railway. So, I—it was hard to see the advantage of that.

ME Right, right.

BD We're a valley city, Kalihi, 'Aiea, Hālawā, Mānoa, Nu'uānu, I mean, all of it. We are in it, we are a valley city.

ME Big valleys.

BD So, anybody that was going to utilize the—I felt like it was the railways had just sold them on speed of getting from one place to another. And I, once again, I felt this was very dishonest because that would not meet the needs of the people.

ME Right, right. Do you remember when they first presented to you folks, the rail people?

BD Five years ago.

ME Five years ago.

BD At least five years ago, maybe about six years ago.

ME And so, you mom was raised, where?

BD My mom was raised in Kona as a young girl, and then she moved to Honolulu to attend Normal School and college and university, and she was very happy with that move because she was married to my dad at the time and they both moved here. They were both—they were Hawaiians who were, who really appreciated the advantages of education. My dad, because he was into the sciences of math and engineering. My mother, because she was into the, you know, education and the social end of it and what it was doing for all of our kids. And, she was a wonderful—and I used to go, I used to meet her afterschool and, I would go to visit her students because teachers in those days, didn't have counselors and so forth to do, to deal with the difficult problems that kids were having in schools. Teachers did it all, they did it all. They educated the whole family. And so, she would often, very often, she would, after school hours, she'd go, and she and—I would trudge around with her—she'd go into Kalihi and tenement houses, you know, to people's homes to find out why—she would visit the kids who were truant, who were missing school. See, people don't do that know, they don't even check on them. She would check on every student that had some kind of a problem. He was either missing school or doing poorly and she would know that he was capable of doing so much better. So, she would go and visit the family and she would learn that there were many dysfunctions in the family that maybe they were single parents, more likely, they were abusive parents, more likely, they were also parents who just...got drunk and beat the kids, you know. So, this is what she found and she would—her services, her teaching services applied to all of the parents of her students as well as to the students. What was disrupting them, she would conduct her own style of ho'oponopono, and I was never allowed to sit in on those, but I would be sitting outside. She made me sit outside.

I'm a ho'oponopono practitioner myself. I studied with Aunty Malia Craver, and, so, I'm very familiar with the process. And, nobody comes—no attorneys, nobody represents you, everybody is there just simply speaking for themselves. And the beauty of ho'oponopono is something that the whole community can learn. It is not finding fault or who's doing what wrong. It is finding out, what have I done to make matters worse, or better. What have I done, what was my part in it? Not, you did this to so and so, there's no accusations, it was a self-analysis of, "Yes, I talked stink about this person," or, "I did this or that." It's all of what you did, and each person contributed to that discussion in terms of what they did to make the situation worse or better. She would conduct ho'oponopono with all these families, and, it was quite amazing to watch. And, like I said, there's never an attorney there, or anybody represented, everyone who's in that disputed area simply talks for themselves, no visitors, no outsiders, no outsiders. It's all very confidential. And, they would break sometimes if the conversations got too heavy, or too long, and they would

break, and then they would come back together in the afternoon, or the next day, or so forth. And, ho'oponopono goes as long as it takes. It can be a few days, a few weeks, as long as it takes to talk out the problem. My mother was very skilled at this. She...I guess being a teacher in those days, it sort of—she knew that she had a great deal of influence on the family, and for every one of these kids, the family was aware things were going either right or wrong.

ME Oh my gosh, what a special woman.

BD Father is an alcoholic, the mother is an alcoholic, beating the kids, discipline is very harsh, they don't know how to talk to the kids. She used to spend a lot of time trying to help them find solutions. It was very interesting for me, as a small kid, not participating, I'm outside now, I can just hear little bits of it in my ears...What the problem was and how she was encouraging them to resolve it. I think about the many families that she talked to and I think, wow, it's not a matter of saying, "You got to do this," and, "You got to do that." It's a matter of everybody in the family system working together, everybody trying to correct things.

So, because this was the atmosphere that my mother worked in, when it came around to rail, the major problem I saw with rail was that somebody was doing the planning, and they weren't—there was no communication with the community. I'm sure that you have heard many people say, "Rail is for the other guy, I'm not going to use it, there are lots of other people that will." Everyone seems to think somebody else is going to use it, but not me, I need my car. And, so, that seemed to be the attitude of it all and it's very true. That's what was being expected and every now and then I hear that they call a meeting or something or another, so some neighborhood is invited to participate, not really. It's very superficial and that's unfortunate because I think they could have come up with a very different system, a much more workable situation. But, this was very clean, going from point A to point B, getting up along the way.

ME Right, right, right.

BD If you had to go ten blocks this way, or five blocks this way, it didn't matter, you were still along this way. And so, it was very restricting in terms of where it would be helping. And it's unfortunate, Mina, because it didn't have to be that way. It could have been, in the early stages, you know, and now they're talking about, "Well, we need to approve these big projects in stages." The reason they want to approve them in stages is simply because they want to be able to push on with it. It's for expediting, that what they—it's for expediting the program, it's not for better understanding. And, actually, if you get down to it, if you are in a certain area, and you decide that there are certain problems that are in that area, if the line is already ninety-five percent built in that direction, how much leeway are you gonna have to turn and go another way, very little. So, it has some intrinsic difficulties that will be very hard to correct because they are not built to correct problems. It is built simply to put in a line from A to B...

So, as you can tell, I have been very critical of the rail system for the reasons that I have stated, but that doesn't mean that I'm not in favor of a system. Because I think that they could have, and still can, have a system that will work. But once they start laying that out, and they're getting all their columns and their tracks and everything, it's a fait accompli, it's a done deal. And, they are their own worst enemy because they are laying the tracks, so to

speak, as they go along, and not giving room for those tracks to be altered. Minor alterations, maybe, but, not really.

So, what else can I tell you about rail?

ME How did your family end up in Nuʻuanu, is that where you grew up as well?

BD When my mother moved here, from Kona, she went to Normal School which was like the college you went to become a teacher. And their first house that they took was on Bates

Street, B-a-t-e-s, Bates Street, which was a wonderful, wonderful street of local families. Kenneth Emory, the Thurstons, the Twigg-Smiths...the Babcocks, I can't list them all, but we all knew each other and we all played with each other. We had this wonderful—in fact, Bob Krauss, I don't know whether you've ever heard of him, he wrote a book about Kenneth Emory, and it's called "Keneti," K-e-n-e-t-i, because that's the way the Tahitians say, "Kenneth." It's called "Keneti" and it talks about—and we just loved him. But, he was the anthropologist and the archaeologist who first said we have a wonderful archaeological history here, it's rich. None of the national archaeologists did, they said, "But it's all volcanic rock, there's nothing there." And he proved them wrong, that we have beautiful archaeological sites that were still standing and very much icons in themselves. And Kenneth was really quite, quite a man and he's the man that really—while he didn't found the Bishop Museum, he gave it the clout because he developed so much of the academic archaeological field that was in the industry, in Hawai'i, in Tahiti, and Fiji, in Bora Bora, throughout the Pacific, that was Kenneth's work forté. And, but anyway, in this book called "Keneti," it talks about Bates Street as just this wonderful place where all these families lived. And you know, Mina, oh I would say...twenty years ago or thereabouts, my sisters and I were driving around and we went down to Bates Street just to visit our old neighborhood. Oh, I wept buckets, I couldn't believe what had happened to our neighborhood. My family home, which was a great, big home on the corner of one of the streets, right across from the Thurstons, had been demolished and this ugly apartment house was in its place. The Twigg-Smith and the Thurston's property, which, had been just beautifully landscaped with flowers and gorgeous things and such a beauty to behold—all gone, chopped up into little, small, I don't know, 4,000 square feet homes and so forth, and the lovely stream that used to go through it all, you know, you could hardly see it, it was gone. But there was so much that was that was Bates Street that had disappeared, and I wept like mad and I told my sister, "Don't ever bring me back here again, I want to remember Bates Street as it was when I was a child." And we played together with all of our neighbors and we had such a wonderful place for all of us to mingle and have a great family times, and I don't want to know it at all as it is now. So, I've never gone back ever since then.

ME Oh my gosh. After that house, where did your parents go?

BD They bought a house up further on Dowsett [Avenue], 'cause they liked Nuʻuanu. They had lived in Nuʻuanu for twenty-five years or so, thirty years, so, they bought a house that's a little further up in Nuʻuanu, and that's the house they lived in for the rest of their lives. And, it was a lovely house, and it had a stream in the back, it had all the things that we had previously.

ME So, did you folks ever walk down makai to the ocean from your house?

BD Oh, yes, oh, yes.

ME [laughter]

BD I have to tell you, HRT was a wondrous—Honolulu Rapid Transit...all the Nuʻuanu kids would get on that and all head up to Punahou and they would—most of the people that were the drivers were all—we thought, it seemed that way, they were older, it seemed like they were the senior drivers getting ready for retirement and everything. And they were wonderful, you know, “Eh, you kids, you just quiet down!” You know, and they would discipline us and say, “I going throw you off the bus!” You know. [laughter] But, we were naughty, but, they kept us in tow.

ME Right, right, right. [laughs]

BD That Nuʻuanu bus was just—all those friends, god, we had such a great time.

ME Where would you get on the bus?

BD Along the way.

ME Along Nuʻuanu [Avenue].

BD Along the way, and then it would cut over to, it would cut over to Punahou and one of the things that I remember most, is that when we were really small, we didn’t have a lot of money, so we used to save our car fare money, our bus money, and we’d stop at the Ching Store and buy crack seed on the way home. Now when I look at how long a walk that was, I’m going, as small kids, we walked that whole damn thing. But, we wanted that crack seed. And of course, you know, the guys at the Ching Store, they all knew us and so forth, so we went and bought all this stuff.

ME Where was that, the Ching Store?

BD It was on Pauoa Street. When you come down Nuʻuanu, and then you went up Pauoa, around, past Roosevelt and over to Punahou.

ME Okay, wow.

BD We were, we were amazing.

ME [laughs] It sounds like people used to, obviously, walk a lot more, and just walk all over Honolulu, but, nobody does that now.

BD Well, partly, Mina, because it’s not as safe anymore.

ME Yeah, that’s true.

BD But things were really...maybe they weren’t safe then, but, there were very few incidences, you know, of kids being molested or anything. And, we just—course there were four of us, so, you know, we kind of were our little gang by ourselves, not a single child walking by themself. So, unbeknownst to us, we were our own security system, because there were four small kids. It’s kind of taking care of each other, you know.

ME Yeah, yeah.

BD But we lived in Nu‘uanu our whole growing up, so, we called ourselves the “Valley Kids,” the “Valley Kids.”

ME Oh my gosh, that must’ve been awesome.

BD And that may be one of the reasons when I first learned about the rail, that I thought, this isn’t going to work, this is the only people that are going to live in these TODs are people from the mainland, workers that want to just hop on the bus—I mean hop on the rail and go where they going to go. But it won’t be the local people, the local people are going to be in Kalihi and Kaimuki and Kailua and all these different places and there is no combination that’s made for them, but they’re going to pay for it.

ME Yeah.

BD Not very good.

ME What about all the other “Valley Kids?” What are they going to do? [laughs]

BD Yeah, and I imagine that same feeling was being generated by almost all of the other valley areas where the residences were. Well, not going to be for us, ‘cause, you know, we’re up in Maunalani, or ‘Aiea, or someplace, how’s it going to help us? So, I do think that they have been short-sighted and I have to blame the Council for this. I don’t like to allocate blame, but, they’re the ones who are thinking in very narrow tunnel-vision, “Here’s what we’re going to do along the way.” And they’re not taking into effect of all the other things around them, and it’s kind of too bad. And there’s a chance that that still might work out, they might change it.

ME Yeah.

BD Now that the one order that the judge has come up with that he wants to have an underground area in...along Beretania [Street] I think it is.

ME Goodness. Well, the main focus is to try to find out if there’s going to be historic sites or cultural sites that might be affected by the proposed route. Do you ever remember hearing about any traditional sites, or even practices that took place along the rail?

BD Well, yes, but, you didn’t hear very much about it because they wanted to start over at the far end and work their way towards town, and even way back in the initial stages, everyone knew that the burial sites and the archaeological sites would be concentrated the closer you got into town, the closer it would be. So, I think from the beginning, there was a feeling of, “What do we do, how are we going to control things once their already in place?” So...like I said, it still might work, but...I’m very apprehensive of it, simply because we’re not building a transit system for people, we’re building it for a system. It’s a system of transportation and that kind of backwards. But these various court cases that have said, you know, “You got to do this, and you got to do that,” they may save it yet, so, we don’t know. So...that’s kind of in my background, that’s been kind of my approach. I’m very fortunate that I have this background, this very Hawaiian background and I’m very pleased

that I've had the kind of family that I had come from we're very much integrated into the community. But, I don't think my family or anyone's family has thought of the rail system in terms of something, "This is how we're going to use it." I think it will be—

[Talking with nurse]

ME So, would you have any recommendations on, you know, what the process might be if burials are found in Honolulu area, and Kalihi, or anywhere along the rail?

BD Well, the preference is always going to be to keep them in place, and that's understandable because that's what people want, I mean you think of your own grandparents and so forth, you don't want them shuttled all over the city. People are going to want to keep them in place. Now...I think what they are going to have to do—what will be very, very helpful, is, if they take time to deal with these burials on a more individual basis, but if they try to say, "Well, all of these are going to go all there," and everything, you're going to have a lot of unhappy people. Remembering that people like Grabauskas, he's from the mainland, he doesn't know why we're making a big fuss over a burial, he has no idea.

[Talking with nurse]

ME So, if they find burials, to treat the case-by-case, you were saying.

BD I think it would be wise to treat them on a case-by-case basis, primarily because this is the way that you show respect. These are individuals...and I don't know how much Grabauskas he places on this, but if he's smart, he'll place a lot of importance on it.

ME Yeah.

BD Now, are there any other aspects of this that we haven't covered?

ME I don't think so, just if you have any recollections of the makai area down there, did you ever go swimming down there, or were you pretty occupied in Nu'uanu, with the streams up there and all that?

BD Well, I think the idea of staying away from the coastline is a very good one, whether they can or not, I don't know. Mainly because...there's a lot going on in the coastal areas that are just not amenable to having a—

ME —big metal thing.

BD I don't know whether other cities have problems like this. You need to give due respect to the fact that these kūpuna belong to people. You want them to be treated respectfully. This is hard amongst people who are from away. They don't have the same cultural sensitivity to ancestors the way we do, — don't. So, many of them will say, "Well, okay, put up a monument or something and throw all the burials in there and that should take care of it." Well, we're not — quite that easy. So, I don't know how they want to handle this. Remember burials are one thing, sites are another, and where we have—I don't know what the plan is for down by Aloha Tower, I know that there's a great deal going on down there that is—we need to pay more attention to.

ME You mean Aloha Tower as a historic site?

BD Yeah, and around it.

ME Yeah, and around it.

BD I don't know how they are going to deal with that.

ME Right. Are there any other sites that you think should be avoided?

BD Well, as you know, Honolulu has got cemeteries all over.

ME Yeah.

BD And were going to have to develop ways to deal with this that will satisfy everybody.

ME Almost pau. Another kupuna was talking about Mother Waldron Park, because I know the proposed rail route is going pretty close to over there. Did you ever spend much time over there?

BD As a child, yes, as a child, yes. And many families as a child because it was kind of a gathering spot for people. I do think that this is an important place. I don't know how they are going to deal with it because coming down on any of the sides of it, there's bound to be some...aspect of it that will be affected by it. If anything, what would be most helpful there—and maybe that's why the judge said take it up to Beretania, 'cause that's far enough away so that it would be out of the zone.

ME And do you have any other thoughts on the care of cultural and natural resources?

BD We need to be very careful about our water supply and about our sewer system. Now, I don't know how much or how little the rail has thought in these terms, but, we are already under indictment by the Federal government for our poor sewer systems. And so, where ever we go, that's another thing that we're going to have to have is a very, very ...clear idea of how we stay—we don't pollute any further. Our drainage systems, our water systems...

ME The stream must have been amazing when you guys were kids, yeah.

BD I feel very blessed, I feel very blessed that we were brought up in that atmosphere that we were brought up in. These were happy times. But, it also means that there are all kinds of areas that are just precious to an awful lot of people.

ME Yeah, yeah, yeah.

BD What is this?

ME They are a bunch of maps, some of Kalihi, and some of Honolulu/Nu'uano area. They're really interesting.

BD My dad lived some of his early life in Honolulu and I didn't tell you this, but, he went to China, he took leave, he took leave from his studies and went to China 'cause he wanted to see this part of the world, and he wanted to do some work there, so, he took leave, took a Chinese name, they didn't want to stand out, you know, as a foreigner, and he built some bridges there. To this day, I don't know where those bridges are, I would give my right arm to know which they are.

[Looking at maps]

ME This one—there's Nu'uanu Avenue.

BD Wow, what's the date on these?

ME They're old, um, does it say...

BD Where do these come from, the archives?

ME Department of Accounting and General Services.

BD DAGS...Oh my god...Oh, these are wonderful...

ME Do any of the place names look familiar?

BD Yes, they do, a lot that's still there, you know, King Street, Beretania, Kukui—these streets were all small stores and the bus ran along, what it this?

ME Nu'uanu [Avenue].

BD Yeah, the bus ran along here, we all knew these places so well, crossed them every day. Oh, these are wonderful maps. What's in the corner?

ME We'll try to spread 'em out.

BD "Honolulu."

ME Yeah, is there a map number you see?

BD Wow.

ME "Plan of Honolulu, Register..." [Registered Map 900 (Unknown, n.d.)]

BD Where did you get these?

ME From that office, and you know that a lot of these are online, and you can download them.

BD How do you download them when they're this big?

ME Actually you can download them, and if you want copies this big, they can make copies at the office. [laughs]

BD Oh my gosh.

ME Yeah.

[Discussion with Chris Dawson about Willie Thompson interview transcript]

ME This one [map] is the ocean depths of the harbor.

BD You know what is interesting about these [maps]?

ME Hmm?

BD In forty years, most of this area is going to be under water.

ME Oh.

BD And Honolulu is not planning on it.

ME I know, really.

BD Not planning on it. My grandson is working on his doctorate at the University's School of Architecture and their assignment this semester is to plan Honolulu for the year 2050.

ME That's not too far away. Oh my gosh, that's crazy.

BD We're going to be in deep kūkae unless we start talking about it now.

ME That's why I think even that big Kaka'ako/OHA deal, I mean, in the future—

BD They're going to be underwater. I don't know that they have really thought about that, but they're right down at sea level.

ME And they're thinking Presidential Library and all this. I don't know. So, you said you folks would go to Kalihi with your mom, would you go any other times to Kalihi?

BD Oh, there was always family.

ME Oh, you have family over there?

BD Yeah, my dad's sister, Aunty Rachel, lived there and we would go by there to see them, and...

ME It sounds like it was a pretty diverse place, yeah?

BD Oh, it was, it really was.

ME I guess it still is, it is pretty diverse today.

BD Well, it is, yeah, there are residences there, even though it is kind of an industrial area, but it's still, it's very much a residential area.

ME Yeah.

BD Well, Mina, this has been fun. I will be happy to talk to you anytime if you have some follow-up things, I'd be happy to talk to you.

ME Thank you so much, it really is such a pleasure. It's just fun, and really, really appreciate it.

BD Well, I'm glad that this project is taking into account all of these things because there, you know, this is part of the process, seeing what's going to happen in different areas and so forth, so, they've got a big, big challenge.

ME Right, right, oh my gosh.

BD Like I said, I don't think that all is lost, I think that there's much that can be done to salvage the project. But, if they're going to keep it absolutely, you know, exactly as it is planned, and not make any adjustments, they're going to have a hard time...So my dear...

ME Thank you so much, I really appreciate it.

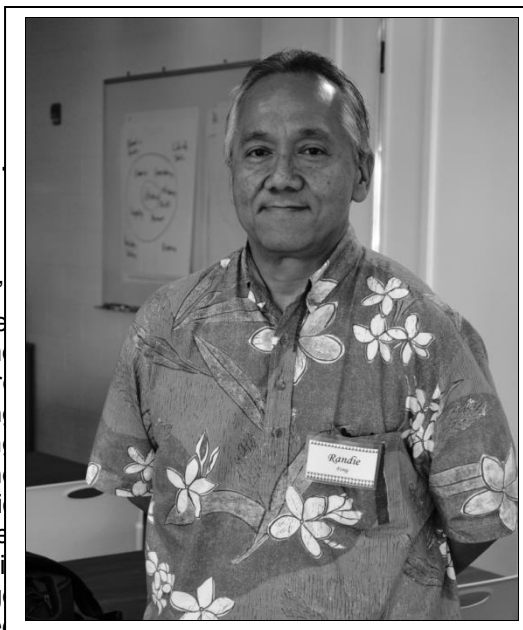
[End of interview]

Randie Kamuela Fong (RF)

**Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor
Section 4: Kalihi to Waikīkī)**

January 16, 2013 with Mina Elison (ME)

Born and raised in Ālewa Heights, Randie Kamuela Fong's roots from both parents are tied to the lands of Kalihi. Father Herman Sum Fong, whose parents moved to Hawai'i around the 1880s, was born in Kalihi Kai in 1914 and was raised there along with his more than twelve siblings. The large Fong family lived within a few blocks from one another near King and Umi Streets, one of the houses one situated at the current location of Jack in the Box. Fong's mother, Elsi Kapa'akea Kama Fong, was from the area which, at the time was known as Kalihi Uka, near today's Perry and Kamohoali'i Streets. Mrs. Fong also spent time with her father, George John Hali'i Kama Kamohoali'i, who managed and cultivated lands further up Kalihi Valley in the area of Kekuapalau.



Fong was fortunate enough to gain knowledge of Kalihi and Kapālama through the recollections of his parents, extended 'ohana and friends, as well as through his own personal experiences. Fong attended Kamehameha Schools (KS) and graduated in the class of 1978. He served as the Head of the Performing Arts Department of Kamehameha Schools, and is currently the Director of Ho'okahua, Hawaiian Cultural Development. Along with his wife, Jamie Fong, the pair collaborated with various stakeholders and the community to envision—and build—the Ka'iwakīloumoku Hawaiian Cultural Center at the Kamehameha Schools Kapālama Campus.

Summary of Selected Interview Topics

- The mo'o, or kia'i, known as Wahinehi'ui'a, was seen on two different occasions by Fong's mother, as well as by another kupuna, while each were children. Witnessed along Kalihi Stream, appearances such as these were thought to be a natural "part of the landscape" and "no big deal."
- The historical significance of Niuhelewai which was fed by intermittent stream system tributaries.
- Kalihi is often referred to as "ke kula loa o Kalihi" which is fitting when one examines the various cultural and historical accounts and events which occurred there. Kalihi was a battleground, a kahua and a kula fed by streams.
- With kalo production taking place along the mauka banks of Kalihi Stream and further makai within the area of King and Umi Streets, and up to the Kamehameha Shopping Center, Kalihi had a rich water system which was able to feed these highly productive areas. Some of these waterways near the exit of Kamehameha Schools are extant.
- Historically, many Chinese families were involved in the production of poi, as well as the cultivation of rice paddies planted in former kalo lo'i.

- According to various references, the waterline of Kalihi Kai seems to have been much closer in than it is today. This factor made gathering more “convenient and natural.”
- People would fish at Mokauea and Kahakulana Islands. As a youth, when the waters of Ke’ehi Lagoon were still clean and unpolluted, Fong would go crabbing.
- Excursions were made to gather maile up mauka in places such as Kilohana.
- Kapālama place names include: Pu’uiki Cemetery in Pu’uiki, which some have referenced the former name of the cemetery to be “Pu’ukamali’i”; Puea Heiau which is believed to be near Ka’ahumanu Cemetery, adjacent to the Kamehameha Schools’ Bus Terminal; the area of Alaneo is near the boundary of Kapālama and Nu’uanu; and the ridge of Kalaepohaku.
- Place names of Honolulu included: Ka’akopua, the location of Central Intermediate School; Peleula, a garden area; Leleo, a type of leina; Manamana, the site of Queen’s Hospital; Pākākā, Kalāwahine and Waikahalulu.
- Historically, distinct social groups were organized geographically within the larger community. Community allegiance was expressed within “gangs” from areas such as Gulick Street, Pu’uhale and Kaka’ako.
- There is a “disconspicuous” absence of mele of the Kalihi area. One contemporary recording talks about place names such as Haka’io, Milio’opu, and the rain, Kilikiliune.
- Burials may be encountered during construction of the rail because of the settlements of people who were attracted to the water sources there during the pre-Contact era, as well as those drawn to the city historically who built shanty camps surrounding the city center.
- Fong was not aware of any cultural access issues which might be caused by the proposed rail route. In a general sense, Kalihi Kai is not seen as a “primary access source” because of heavy development. People are no longer connected to this ‘āina as they had once been.
- Although the names and locations of places of cultural significance may not be known, due to the fact that the proposed rail will be causing disturbance, they will be affected.
- One of the main benefits of this rail project and the associated cultural studies is breathing new life into existing information, providing the opportunity to “re-look” at the cultural profile of a landscape which has been severely disrupted. Research for the rail project also provides educational opportunities to revive the use of traditional place names, cultural practices, beliefs and history.

ME Aloha, this is Mina Elison. It is January 16th, 2013. We are up here at the Kamehameha Schools Campus. I am here with Randie Fong and we are working on the rail transit oral history project. Thank you so thank you so much for joining me. Can we start off with your name?

RF Randie Kamuela Fong.

ME And your date of birth?

RF Date of birth is June 17, 1960.

ME Okay, and, can you tell me a little bit about where you were born and where you grew up?

RF I was born, and grew up in 'Ālewa Heights. And, my stomping grounds, I guess you'd say, were Kalihi, over into the Liliha/Nu'uānu area, yeah, places I frequented on a regular—daily. And my parents and family lineage is connected with Kalihi, so that was part of the circle of influence for me.

ME And, going off of that, you 'ohana background, how are you associated with Kalihi?

RF In two ways, my father, who was pure Chinese, his father settled in Kalihi, Kalihi Kai, probably about 1880, 1890, in that era. So, my father—who was born in 1914, was born and raised in Kalihi and he had over twelve brothers and sisters, that's why they had a very big family, that most of their lives were in that Kalihi Kai area. And then my father met my mother who was from Kalihi Uka. She was born in 1915, so they're about the same era. And she was Hawaiian, and so, she—her roots in Kalihi were specifically in what was called Kalihi Uka back then, today we don't—it's not as far in the valley as you could go, but, it's the blocks that span Perry Street and Kamohoali'i Street. In that area, and then further in the valley where her grandfather had managed large parcels of land. So, her direct contact from childhood has been sort of the Kalihi Uka, back of the valley, and then in that central area. And then, she was also—her parents were ministers at Kamakua Mau Loa Church, so, that was their stomping grounds, and so, that's how they met, they sort of met in the middle, you know, in Kalihi Waena. Kalihi Uka, Kalihi Kai, and then they married. And, so, both families, their lines were intertwined with Kalihi as the background.

ME Wow, that's beautiful. And if you don't mind, what is your mother's name?

RF Elsie Kapa'akea Kama Fong.

ME And your father?

RF Herman Sum Fong, officially Sum Fong.

ME Sum, S-u-m?

RF S-u-m.

ME And is that two words, Sum and Fong?

RF It's two words, yeah.

ME And then, could you share any recollections of your elder family members that influenced your life and provided you knowledge of the place and practice?

- RF Both my parents, yeah, are probably, the, I think the primary source of that information.
- ME And, so, taking a look at the area of the rail, do you know of any wahi pana associated with that area, or traditional sites?
- RF I'm not aware of any wahi pana that is beyond what might be generally known, and, well, whatever body of knowledge that is out there—not from an oral historical standpoint, but just kind of in the public domain is some of the information about Niuhelewai. The oral historical side of it is having heard references to Niuhelewai and pointing out tributary, you know, intermittent stream systems that fed into Niuhelewai. That made sense to me later on, after you start to read and you learn and you hear, "Oh, Mama talked about that, that's what she must've meant." Yeah. So, as far as real what we would call wahi pana, right, I'm not aware of any in the area where the rail, yeah, in particular.
- ME Do you know of any mo'olelo about—it doesn't necessarily have to be right in the zone of potential impact, but that general area of Kalihi Kai area.
- RF Well, yeah, I'm not sure how far to extend, you know, the zone of relevance for your research, but, one example would be that—there was discussion of my family members and my mother, of a—I don't know—there's discussion about a—what would be called Wahinehi'ui'a, and so they had—mother had seen that at as a child, and, sort of grew up with that being no big deal, just part of the landscape, and it was many years later where a kupuna today, who is still around today, who knew my family and parents, told the story of having seen one herself, a little lower in the stream, so, she was living more towards Gulick, but it was the same story, you know, independently shared between families and even eras, and all associated with Kalihi Stream, so, in our contemporary era, and both were eye witness accounts of having, you know, seen that one particular mo'o or kia'i of some sort of that area was being recalled from their childhood.
- ME Did you ever hear any stories of your father fishing or cultivating the land where he grew up more down, makai?
- RF Yes, actually, they used to live—the Fong family lived on a couple spots just within a couple of blocks of each other on King Street, and one of the houses was where the Jack In The Box is, near Umi. And, there was a very distinct recollection of kalo and really rice from across the street and all the way up. And, a lot of that rice cultivation and kalo cultivation, as was described by my father, he recalled that actually being really extensive going all the way up into Kamehameha Shopping Center, being all paddies, all way up there, well into the '30s that her remembers quite well. So, it just seems like there was quite a rich water system that was feeding, you know, an industry of some sort, well into the early twentieth century, and presumably existing—an infrastructure that was set in place traditionally, exploited by the people of that era for their own desires and purposes. So, that was quite vivid, and a lot of Chinese families involved in poi production, interestingly, and was that kind of what you're—
- ME Yeah, exactly, you know, land use and all of that good stuff.

- RF Yeah, okay, and I remember them talking about—well, interesting the groupings of many communities within the large community and so, it was kind of like—it just seemed likethere was a Gulick gang, the boys from Pu‘uhale and Kaka‘ako was kind of like this kind of rogue gang that they, you know, it was kind of tough, typical tough days, you know they talk about, but, as I hear them talk—even though there was school allegiance, you know, it just seemed there was more community allegiance and so, yeah, you kind of—where you lived, is actually, you were a part of that gang, if you like it or not. That’s where they did all of their sports, their kolohe activities as, you know, like that, the boys from Pu‘uhale and not necessarily from Kalihi, Kalihi Waena Elementary or something, they were kind of more grouped associations it seems, the way they talked, Iwilei, you know.
- ME And, up where your mother grew up, were they growing kalo?
- RF Yeah, yeah, she—I remember her speaking about her father, her step-father, Reverend John Kialoa who was one of the Hope Kahu at Kamakua Mau Loa, like many of them, where they made their houses right along Kalihi Stream on purposes so they could cultivate for the family right there and so, it was very common to have all the houses along that area cultivating their own kalo, and so, just for daily—for dinner, so, and well into the twentieth century, poi production, poi use, subsistence from the yard—you’re talking well into the ‘50s. I also know that occurred not only in the areas that I described by Perry Street and in there, but, half of the time, now this was my mother’s step-father, her biological father, who raised her, is the Kamohoali‘i, and, they’re the ones who had the parcels of land uka loa and where they did a lot of their planting kalo, but so much more, way up, I want to say—the names escape me now. I want to say Kekuapalau, may be one ‘ili, gee, it’s come to my mind[?]. On both sides, so, as you go in, the valley gets a little bit more close and compact, you know, but they did they parcels, actually on both sides and prior to I guess the larger highway action and what not. I don’t know, is that helpful?
- ME Yes! No, it is, it is!
- RF Alright, good, ‘cause that’s what she used to talking and we would go up and she would point things out, so that was helpful.
- ME Oh, awesome...and, fishing, limu collecting, anything like that?
- RF Uh hm, stories of limu, but I can’t find up to a particular event, but, I do recall a reference to the water’s edge being at a different location. It seemed like things were—water was a little closer in, it seemed. And, so, it was much more—it seemed much more convenient and natural to gather. I know there was some crabbing done, probably up, I think more introduced species at Ke‘ehi and that area, and even in—as youngsters, we would crab at Ke‘ehi, and, it was clean and what not, so, that’s kind of the extent of fishing, except hearing that there were—well, I seem to remember that she made references to friends and other contemporaries of hers, one of whom did a lot, quite a bit of fishing, I think, out in Mokauea, the island out there. I think there was a Kahakulana Island, too, but that was—my mother was referencing her friend, Muriel, yeah, so, but, nothing that she passed on that I remember from what she told me.
- ME Well, one of the things that has been a great learning experience working with Kepā is that he is really into the place names, and the areas have changed so much, but we still have place names, you know, survive in the LCA testimonies and all of that, so, I don’t know if

we have time to look at some of the maps 'cause, I think you might know more place names and that kind of—the maps might charge your—

RF Not too many, not too many, and what's helpful, see, but I can't verify this either, but, I seem to remember the way my mother used to say it, so, that would just preserve—that's really more about my memory of her and how she said it, but, there might be a few words like that, maybe.

ME Yeah, I don't know if you want to look at them, if you had time. So, I have basically have one copy of the maps is for you, and this is my unroll and mess-up set.

RF To be able to use and—

ME Yeah, this is for you!

RF Wow, that's so thoughtful.

ME So, I put the Kalihi maps over here on top, so it would be, maybe—

RF — It just so happens that I have Kalihi on my [computer desktop image]—

ME Is that from land or on a helicopter?

RF That's land, yeah.

ME Oh my gosh, so, do you know any of the place names up here from this photo?

RF You know, it would be way too general because my orientation has all the contemporary roads and things like that, so, I don't know exactly, exactly, like Oa, Kekuapalau might be somewhere around there [points to the eastern portion of valley's pali], standing maybe right there to the river that might be somewhere around there, and down here, Kapo...

ME This is on a hike?

RF This was done on a hike, yeah, and not be me either, by a friend, yeah.

ME Oh, I want to go check it out. [laughs]

RF And beautiful, it's just that I want to keep it up because mother always talked about Kilohana, always going up to Kilohana, that was like a big deal.

ME Which one is Kilohana, is it the point?

RF Up here [points a peak on the western side of valley], yeah, and I used to think it was on this side, but she always talked about going up here to get maile, I guess there was a lot of maile at the time.

ME Oh, that's gorgeous.

RF Isn't it?

ME Yeah, you don't have to, you know—just if you want to take a quick peek. I love maps, so— [laughs]

RF No, no, really.

ME But, Kepā put all these together, so, I'm grateful for these.

RF Jeepers, look at that [Registered Map 1472, "Map of Reef Titles of Kalihi," 1886] (Government Survey Office 1886).

ME I have more stuff in my bag that I can put on it. So, did you hear anything about fishponds, I know there was tons—

RF That's all I heard was that there were plenty, but, I do not know any—or, what I may have stumbled in contemporary research, nothing that was passed down, yeah.

ME Would you remember any of the fish they were catching?

RF I don't, I don't think so.

ME It's pretty awesome.

RF Jeepers... what's so nice is because we can sort of give voice to the names, again, right, so, we can see things that hasn't been—beautiful.

ME And that's the—in the research, he pulled out hundreds of place names, it is so beautiful. So...

RF [reading] "Boundary of Kalihi/Hauiki"...so, that's —, these are fishponds, yeah?

ME Yeah. And I've seen different spellings for Mokauea.

RF Yeah.

ME Well, unless—this is Mokauea the 'ili, right, and then this—

RF —the island—

ME —the island—

RF No, Mokueo, no, that's a distinct [island]. But, what I love seeing is that it's actually sectioned out as, what I heard as to be Moka'uea, don't know that —, and is this an extension—is it just a continuation through that the same, and then the area right here is Mokauea, almost like a lele, I'm sorry, maybe, who knows, right, but right up here at the mouth before it becomes Kalihi Uka, in fact the area right outside the front gate [of Kamehameha Schools campus] is referred to as Moka'uea, too, that small, little area right there, so, it makes you wonder why.

- ME Sometimes, I wish I could go back and see all these fishponds.
- RF Yeah, I know, me too, me too. It is kind of conspicuous, Kaihikapu, that's Kaihikapu... [changing map "Kapalama, Kona, Hawaii," 1885] (Brown 1885). Wow, 1885, that's amazing! See, hard to do research because, you know, you got your objectives, right, and you go, "Oh my god, what is that?!" And, three hours later, you're like, "Oh wait—"
- ME And, so, just for the record, we're looking at the Kapālama, Kona, O'ahu map....1885.
- RF 'Ae, Kalaepohaku, which is the name of—is why we named the classroom building on the other side of this, is called Kalaepohaku, just so we could honor that ridge...and reclaim Kalaepohaku for this side of Honolulu [laughter]...just saying, yeah. This is going up Houghtailing Road, and some of those waterways come right down here and they feed right into the...this King Street, right in here is the lo'i system, yeah, School Street, yeah, right here is the lo'i system, right here [pointing to land south of Houghtailing Street and west of School Street], and you come down here and there's another one that I think cuts across here—are the, this exit of the campus, there is still existing, some of those waterways, but, oh, that is so neat. Well, now, see I'm seeing this Moka'uea here, so if this is School Street then this is the Moka'uea I'm talking about, this is right at the—below the main gate, which of course wasn't developed at that time, but that's relates to the Moka'uea in Kalihi Kai, maybe, who knows, right, who knows.
- ME So this is Pu'uiki...
- RF Pu'uiki, yeah, but that would explain Pu'uiki Cemetery, the old name—some said Pu'ukamali'i and then I've also heard reference to Pu'uiki, and I'm seeing for the very first time "Pu'uiki," oh my goodness. So, the other one would be Puea, did you come across Puea?
- ME I...maybe on the next map.
- RF Because this is School and Houghtailing, so, Puea would maybe be around here, something like that. But there is a reference to a heiau, Puea Heiau, in the area, but don't know where it is, but, the Ka'ahumanu Cemetery is said to be a Puea, across from the Kamehameha School's terminal, —, so, just wondering if that's the same Puea. Okay, wow, this is amazing....And this should end up at Asylum Road, where's the Asylum Road, probably up here, I think, Asylum is farther up here.
- ME I know it was on the other map.
- RF Maybe, I think it still would've been there—hmm, I think it would a been there. That means we would have in here, would be Alaneo, which would be sorta kinda near the boundary of Kapālama and Nu'uaniu, right by the Nakina[?] School, just had to get re-oriented, that's why I'm thinking, where is it, where is it, yeah...lwilei, that's pretty awesome.
- ME What about the name lwilei, in this area, would you think there could be burials?
- RF Are you thinking like acknowledged sites of burials, or just historical burials?

ME Yeah.

RF I think yeah, I think there—it seems to me like there would be, and especially during the historic period, one would think.

ME Because of the sicknesses and diseases?

RF I think the sicknesses and just the attraction of people to the cities and then the shanties that built up sort of around the main areas and, you know, I bet there would be, but, you know, well.

ME There's a couple more [maps]. Oh, this is more Honolulu.

RF What is the date on that?

ME Jeez, I'm not sure but I could find out though, because it is a registered map.

RF Oh, this is great, this is great!

ME Yeah, this is Registered Map 900 ["Plan of Honolulu," (Unknown, n.d.)].

RF Yeah, the Palace would be right about here, and there—yeah, Ka'akopua is Central Intermediate School here, right, and how interesting that this is Kalāwahine, makes you wonder if that's kind of connected to Kalāwahine Ridge that went up into Makiki from Papakōlea-side, but that is kind of far away. But Peleula, that's a kind of garden area, right. Oh, this is so good, there's Leleo, Leleo, that's one of the wahi pana, yeah, was that a leina of some sort, or some kind of leaping off point, Leleo, or entrance into the netherworld, or one of them, Leleo.

ME And here was the old heiau, right, Pākākā.

RF Oh, yeah, the Pākākā, right there.

ME This is probably really old. But then, would this be the church, Kawaiaha'o, you wonder if this would be the actual building.

RF Yeah, you're right, Kawaiaha'o, Kawaiaha'o, so, this whole area of Kawaiaha'o, yeah... 'Iolani, Honuakaha, hmm mm, yeah, Ka'akaukui, and, what is this over here, Kuloloio?

ME Oh, yeah, yeah.

RF Something like that out here, okay, now, that takes us away—oh, yeah, and this Manamana, Queen's Hospital, was Manamana, interesting. And that Miller Street, used to go...let's see, Miller Street goes upright, on the other side of the — is...awesome. See, Waikahalulu is all the way on this side. And what amazes me is how far it extends down, like Alanui[?] and how far it extends down. Cool.

ME [Switching maps] I think the rest might be—oh, Honolulu Harbor...okay.

RF [Looking at Registered Map 1390 (Wall 1886)] Yeah, well this, yeah...this is where we gathered our ume[?], right downtown.

ME I get excited just seeing all the Hawaiian names and families that used to be there.

RF You're right. It's good to have, you know, so we can actually go back and say, "Okay, it's kind of around here," and then call the batch.

ME Right, right, right. [Switching to Registered Map 1069, "Map of Reef Titles Near Honolulu," (Wall 1885)]

RF Oh, see this is so strange that Halulu is all the way down here, so it makes you wonder if that's kind of a—either going up or some kind of lele, situation there, for which there is so much precedent.

ME Reading "Kalihi Entrance"...

RF "Reef Titles," wow.

ME Yeah, does that have a year?

RF 1883...1883, wow, so that's about...1884, so that's about his childhood time.

ME Your—

RF Grandfather.

ME Your maternal grandfather?

RF Yeah.

ME And what was his name?

RF Kamohoali'i, Hali'i Kamohoali'i, George John Hali'i Kama Kamohoali'i.

ME And it is so interesting they had reef titles—

RF It's amazing, yeah. But then I'm wondering, too, where the waterline is now?

ME This became Sand Island, right, Quarantine Island, so, I think this, pretty much got filled in.

RF Wow, so, we have Moka'uea here, and then a Moka'uea distinctly here, but these are all fishponds, right, so, it really could've gone straight in, this could all be Moka'uea, too, it's just that the names of the fishponds are that, right, wow.

ME Okay. [Switching to Registered Map 1090, "Honolulu, Kewalo Section," (Bishop 1884)]

RF Kukulu'ae'o, yeah. And this we have...Kulaokahua[?] [or possibly Kaunuohua?], and that wraps right around, all the way up in to Makiki, around Punchbowl. Wow.

ME I know.

RF I'm sorry I couldn't be much help except to go, "Ooh and ah, ooh and ah!"

ME No, that's—you know a lot of place names!

RF I try to—you know how you don't really remember it, and then you go, "Oh, wait, wait." And you see something and you go, "Oh," and it makes you think.

ME Well, that's the purpose of the maps, too.

RF To trigger, yeah.

ME Yeah. [Rolling up maps] And while we are doing this, do you remember any mele or oli from this area?

RF No, no, I don't, and I think there is also a disconspicuous absence of mele for the area — ,you know, when I turn on the radio, and they play is on the AM channel, 940 AM, they play this—I think it's a rather contemporary recording of a song that sounds like it's old, and the words—when I just start to, you know—jeez, that person is mentioning Kalihi names in that song, and, Haka'io, and is it Mili'opu, Mili'opu, but, I'm thinking, if that's a traditional text, that would have an awful lot of place names and the rain Kilikiliune, it doesn't give us much but it gives us a setting of Kalihi and Kilohana, and then, songs that—the kind of songs that just travelogue passing through Kalihi, so, there's kind of a number of those that mention the kula of Kalihi, right, 'cause the other case to point out, that may also even be—that lets us know the prevalent frame of reference for that Kalihi area, it was called a kula, almost by reference and name, not just by description, right, so, it's "ke kula loa o Kalihi," you always see that reference, so, it's kind of interesting. And then it kind of feeds into the description of why battles could take place there because it was a kahua of sorts, and they said it was somewhat flat. And then kula area, fed by streams, so, but, it was, I always wondered why...but, who cares, right?

ME No, hey, we do, we do!

RF I just teasing, it makes you wonder.

ME So, do you think the proposed rail alignment would affect a place of cultural significance, cultural practices, or access to place of cultural importance?

RF I could say yes generally speaking. I couldn't say yes specifically, because I don't where those places are and what they are named, but, a non-helpful, yes, generally because it's obviously going to cause disturbance, so, and I'm not aware of access issues, cultural access issues for the area where the zone—where the construction is taking place. And, my guess, and it would be an ignorant guess is it wouldn't be very many people, would not look at that zone, that area of Kalihi anyway, as being a primary access source for cultural reasons, that's based on my ignorance.

ME Do you think that's because of the development that has gone on?

- RF Absolutely, absolutely, so, there's the folks are no longer connected with that 'āina like they were fifty, sixty, seventy years ago, yeah, and even those folks who were connected to it are themselves transplants from the turn of the century, so, they may not necessarily see those as areas of resource.
- ME So, you mention—and we alluded to it, that there may be iwi there that are unmarked—
- RF 'Ae, I think there would be, I think you would probably say there would be, yeah, it's a primary location for settling, there's a water source, there's so much going on in there.
- ME Do you have any comments for the rest of the route, you seem very familiar with a lot of the historical sites going into Honolulu area, Kaka'ako, Kālia, anything you want to note about those areas in regards to some of the either wahi pana, or potential areas that are affected?
- RF Well, maybe, a general comment, but, and, without taking out a political stand either way, even though I have an opinion, I would say that if there's any silver-lining in our need to disturb the land so dramatically, it could be that would include the research that has to be done in the process, and what commitment are we making to giving new life to the information that we have so we can look at those lands differently with this new information, and this new kind of momentum behind just interest and valuing those as assets, so, notwithstanding that we might have this ugly eyesore that we don't really, you know, really need, but, you know, you can't really control—you can fight for what you believe, I'm just saying that if we end up having to live with that, that at the very least, there would be resources and a plan to then have us re-look at the cultural profile of that landscape that's been so severely disrupted, ranging from re-use of names, research the names and maybe even informational kind of educational opportunities to learn more about the places now that we've been forced to research them. That's the bare minimum, put that somewhere in the budget of the multi-billion dollars, I'm sure we can find, you know, a half-percent of that budget and dedicate it to education and cultural, you know, assets.
- ME Awesome.
- RF He mana'o wale. [laughter]
- ME No, thank you for sharing your 'ike with me, too. That's the majority of my questions, and I would love to just sit with you all day. [laughs]
- RF And I would you, 'cause we could pour over those maps and say, "What is this, what about that." But, if something does come to mind that I think might be of even remote use or interest, can I take down your email.

[Exchange of contact information and mahalo, end of interview]

Francine Hōkūokalani Gora (FG)
Traditional Cultural Properties Oral History
Program
(Proposed Honolulu High-Capacity Transit
Corridor – Section 4: Kalihi to Waikīkī)
January 4, 2013 with Mina Elison (ME)



Francine Hōkūokalani Gora was born the eldest of seven children in Honolulu in 1956. With strong ties to her large 'ohana, Gora is very active with her maternal family's organization, Na Kū'auhau 'o Kahiwa Kanekapolei, which consists of approximately 250 households from the Aiu, Bright, Kepelino and Guerrero 'ohana. Traditional Hawaiian values were instilled into the lives of Gora and her 'ohana through time spent with their kūpuna. Until the age of twelve, Gora was raised by her paternal grandmother, Elizabeth Kaluakini, a seer and native-speaker of 'ōlelo Hawai'i, who lived in the Nu'uaniu and 'Ālewa Heights area. Gora's mother, Rita Nohea Makini was born on Morris Lane in Kalihi and lived there until the family moved to Ka'imukī, and later to Pālolo. Her maternal grandfather, Henry Makini, originally from Kaua'i, was a kahuna lā'au lapa'au, avid fisherman and farmer, and Gora's grandmother, Gertrude Annie Kaomea Aiu Makini, a highly noted kumu hula. Gora is committed to perpetuating the Hawaiian culture through her music, involvement with her 'ohana's organization, Na Kū'auhau 'o Kahiwa Kanekapolei, Ko'olaupoko Hawaiian Civic Club, and through cultural programs such as Ka Lei Pāpahi 'O Kākuhihewa. Release of interview transcript was obtained on January 28, 2013.

Summary of Selected Interview Topics

- Rich mo'olelo of Nu'uaniu includes the residence of Papa and Wākea in the area of Waolani which is now the site of O'ahu Country Club. There were also guardian mo'o, Mo'onanea, of Pu'unui in Nu'uaniu, as well as the pueo 'aumakua in the upland forests of 'Ālewa.
- The Kalihi, Nu'uaniu, 'Ālewa and Honolulu areas have important traditional and historic cultural sites. Sites include heiau such as: Kaniakapūpū, which is attributed to Kamehameha III (Kauikeaouli) and near the aforesaid's summer home; Kahauiki Heiau, which is located at the current location of Fort Shafter (between Kalihi and Moanalua Valleys); 'Āpuakēhau Heiau and burial ground in Waikīkī, at the current location of the Moana Hotel; as well as a "Menehune" heiau in 'Ālewa. Other sites in the larger project area include petroglyphs (at the current Nu'uaniu Memorial) associated with Nu'uaniu's hairless guardian 'aumakua, Kaupe.
- Historic events and people associated with Nu'uaniu and Honolulu include the Kamehameha and the Battle of Nu'uaniu. Pu'iwa Street is named after the shock and surprise which was caused by the firing of the canons during the battle. As previously mentioned Kauikeaouli, Kamehameha III, had his summer palace, as did Queen Emma.

- Traditional subsistence activities such as fishing and farming were performed in accordance with the moon phase. Fishing took place in the waters off of Kalihi Kai, Honolulu Harbor, Sand Island, and around the island of Mokauea. Gora shared that her father would fish in the evenings for ‘āweoweo, moi and akule, and would also collect lobster near Mokauea. Her ‘ohana would also gather hīhīwai and ‘o‘opu from Kapena Falls and Stream. Gora’s mother also described lava tubes through which the manō can travel under the mountain and end up on the windward side.
- Conservation of resources was always practiced, and you “give back” the first fish and take the rest. Counting of fish, among other things, was done in units of forty, and only the larger fish, measuring longer than the length from finger-tip to elbow, were collected, the rest left to mature.
- Her grandmother would also use the healing waters of Kunawai Springs. According to Gora, the water is still used to heal, and ‘o‘opu can also be found today. Gora was taught the art of lomilomi from her grandfather, Henry Makini, who taught her never to charge money to help people heal and that “everything is makana.”
- Gora was unaware of any specific cultural sites which may be affected by the proposed rail alignment. She discussed the possibility of encountering burials associated with the Bubonic Plague in the Chinatown area because, historically, people without burial plots would bury their ‘ohana in the backyard. She expressed that burials were less likely to be found in the Kalihi area due to the presence of fill.
- Taught by her grandmother to “take care of the Hawaiians” Gora and her ‘ohana are committed to perpetuating the Hawaiian culture through education and music. Several songs and chants written in honor of ali‘i mention place names of Nu‘uanu. There are also songs of everyday life in Honolulu, such as “Henehene Kou Aka” which describes the courtship of a couple passing through Kalihi and heading to Kaka‘ako.
- Gora shared the concern that many in the community have about lands which may be acquired for rail which may have “clouded title.” She specifically mentioned lands in Mānana/Waipahu (outside of the current area of study).
- Because of the importance of education to Gora and her ‘ohana, she hopes to see educational signage and displays within the rail waiting areas and cars. She also expressed the need for facilities for community groups to hold meetings and suggested that such a gathering place could be incorporated into the rail stations.

ME Can you tell me your full name?

FG Yes, Francine Hōkūokalani Gora.

ME And, today is the fourth [of January, 2013]. And, your birth date?

FG January 8th, 1956.

ME That's soon!

FG Yeah, next week Tuesday.

ME Well, happy birthday! And where you were born.

FG St. Francis Hospital in Honolulu.

ME And then, so, your speaking on your own behalf, but your involved with other organizations. Which civic club are you in?

FG Ko'olaupoko Hawaiian Civic Club. I also belong to the Ka Lei Pāpahi 'O Kākuhihewa, which is a Hawaiian Studies kūpuna/mākua island-wide and statewide program. I also belong to my family organization which is Na Kū'auhau 'o Kahiwa Kanekapolei—

ME So, Na Kū'auhau...

FG —which is our family organization that is—my mother is from the Aiu, Bright, Kepelino—Aiu, A-i-u, Bright, Kepelino, and Guerrero 'ohana. There are about 250 households, so, and I'm only talking about their keiki and mo'opuna, kūpuna and mo'opuna kuakahi is the great-grandchildren.

And so, I work with them, too, I am on the Board of Directors, too.

ME And is this group associated with this area, or 'Ewa?

FG The family is all over the entire state and the mainland.

[Discussion of family organization, projects and cultural education programs]

ME And then, your father's family?

FG Yeah, my father is Francis Phillip Moke Gora.

ME And what is your mother's full name?

FG My mother is Rita Nohea Makini, M-a-k-i-n-i, her father is from Kaua'i and her mother is from Kailua-Kona. My father grew up in Pūowaina, which is up in Pauoa, and my mother, she was born in Pālama and then grew up in Ka'imukī. And then my father also grew up in 'Ālewa, was born in Pauoa and then raised in 'Ālewa as a young boy.

ME And, where did you grow up?

FG Pālolo until I was about eight years old and then moved to 'Ālewa.

ME And now you live...

FG I live in 'Ālewa . I actually lived away for seventeen years and then came back, but, I've been here since—I moved away in 1974 and came back in '91.

- ME And so you were just talking about your mother side that was from the Kalihi area?
- FG My mother—it was called Morris Lane, which is in what is called the ‘ili of Pālama, and she grew up there, and was born there, so, she was born on Morris Lane in Pālama.
- ME And would she ever tell you about that area, or would you go back and visit?
- FG Yeah, but, she wouldn’t want to live there, it was very close living type of neighborhood, with a lot of different ethnic groups—Chinese especially, that lived there. When her mother first married, her father—they met because her mother came from Kailua-Kona into this area and she was sick. Part of her sickness was like asthma, her mother had summoned this—we call him a kahuna lā‘au lapa‘au, which is my grandfather, which is almost like a native practitioner, that healed my grandmother to wellness, and after that, she married him, even though he was younger than her. So that was some of the stories that my mother talked about. But, of course, my mother didn’t like that area because it was—or, her mother didn’t like it, that’s why they moved to Ka‘imukī. I guess, where she lived when she was younger, was, you know Pake—her father was half-Pake/half-Hawaiian, her grandfather, and my great-grandfather. They just didn’t like the area.
- ME Well, it was probably a lot going on.
- FG My grandfather, Henry Makini, was a fisherman, and a mahi‘ai, which is a farmer, so, because he was a farmer, he needed land and a big area, because all these homes were all confined by the houses, and were next to each other. So, that busy area, had a lot of immigrants and that’s where they first came on my grandmother’s side. So, that’s where my mother was born. So, she mainly was raised in Ka‘imukī. Which she tells us to say Ka‘imukī because it really means it is the “imu of the king.” You know where that fire station is, it used to be a huge imu pit. I don’t know if you know where that fire station is in Ka‘imukī, it’s called Le‘ahi Fire station. So, my mother, you know, had a lot of stories. You should come to our house, she has the stories. If you like to listen to stories, she has the stories. I mean, I know a lot of stories, she tells us, you know, during the time of famine, there were things that had to be roasted and they roasted it in the pit—“Ka‘imukī.”
- [Discussion of father fishing outside of fishpond at Paiko in Kuli‘ou‘ou]
- He used to fish in that area—he only caught what he could eat, and take it home. So, he used to—my grandfather used to pa‘i‘ai poi, pound poi every single day because he had—what we call a māla, which is the garden—had his own kalo and vegetables. Everything was fresh, that’s why she is eighty-five and she is very healthy. [laughs]
- ME Was that in—
- FG —in Ka‘imukī, not Pālama. Her younger days was more like —, than my mother did.
- ME So, was your grandfather—
- FG —from Kaua‘i, and my grandmother—
- ME —in Kalihi?

FG In Kalihi, that's where they came to live from Kailua-Kona, and they resided in that area of Morris Lane, which is still there to this day, and, the healing of my grandmother allowed them to come together and marry. Then, they needed more land and moved to Belser Street, which is just off of Harding Avenue, which is off—I don't know if you know where Fourth or Fifth Avenue in Ka'imukī—they lived back there. And after, back in 1951, once the freeway coming through, they had to use that area and they had to move to Pālolo because the house was going to have a freeway on it. (Grandpa Makini was also a carpenter and built the home in Pālolo.)

ME Oh!

FG But, during that time she was raised, she went to St. Patrick's School—her mother was a kumu hula who taught kumu hulas like Maiki Aiu and she 'ūniki, in her home, in Belser Street, she had a hula studio, at that time, hula and any cultural practices were all underground, so she had it in her bomb shelter. She used to teach in her bomb shelter. So, when they 'ūniki, or graduated, she would take them down to the beach down by Waikīkī and they would have a ceremony just before sunrise. And before the sunrises and they would have the ceremony of hula—in the dark—and she knew all the traditions of the hula oli and because my grandmother comes from the Big Island, her genealogy stems from the hula of Pele.

My music came from my mother's side, my grandmother and my mom's sister—my aunty. I'm sorry to deviate.

ME No, it's all part of the story. It's really interesting and special.

FG But, she was one of thirteen children and my mother was the third of six children.

ME And how many siblings do you have?

FG Seven, there's seven of us—I'm the oldest of seven.

So, they lived in that area. And my father's side, it was my grandmother coming also from Kailua-Kona, residing in Pauoa and then residing in 'Ālewa . She had almost a whole five acres of property in 'Ālewa , married a Portuguese-Japanese man, who sought her out—whose name is Joseph Gora. They both come from that area, he came from that area. Grandmother is a descendant of the—well her last name is Elizabeth Kaluakini, she is a direct descendant of my great-grandma, Chief Akahi, who is from the Big Island. She came here because—according to our family genealogist, Lei Gora, and my father, too, they were told that she came here hidden, a hidden child, hidden in the caves, and then hidden from—what happened was, she used lived in Kailua-Kona and they owned land, apparently, and her parents were condemned to Kalawao on Moloka'i by the doctors who said that they had leprosy, which they didn't have. They wanted to kill all of the heirs, and my grandmother on my father's side was one of them, because of the land that they inherited. So, my grandmother was brought here as a baby by her grandmother on her mother's side, and her maternal grandmother is a Kaluakini, and they brought her here because her parents were condemned to Moloka'i, so, she hid in Waialua on the North Shore, as a child, and later, when she married, she got that 'āpana of land up in 'Ālewa .

But, before she lived in 'Ālewa, she lived for a time in Pauoa. She had seven children, six boys and a girl. She married her husband, he sought her out because she was what you call, waiwai, she wealthy in land, and, she was sought out by him. Some of the things they did are—she was — poi, every day, spoke Hawaiian, she refused to speak English—I grew up with her and she passed away when I was twelve years old. She was also a seer, and a seer is those who can talk — you know, her son, John, and their children have that gift—they can see what we don't see. There were times I remember she would say things like, "Open the door, open the back door," and then, "close it." I said, "What happened, Grandma?" "Oh, they came and they left." [laughter] These are night marchers and this was their path, she knew they were coming through. I don't know, but, I tell you, in my family, one of my nieces is named after her, her middle name is Ka'iola, "the seer of life." That's my grandmother's name, that's my niece's name, and my niece has that gift, "the seer or seeker of life."

ME So, you speak Hawaiian?

FG 'Ōlelo — wale no. When my grandmother lived in that area, there were a lot of old-time families that lived in that area—

ME I'm sorry—Kalihi, or 'Ālewa?

FG —the Nu'uanu/'Ālewa areas; the Trask family, McCandless family, the old areas, — there was also the Judd family, the Waterhouse family—they had huge plantation homes there. My grandmother was born around the time just before the Overthrow, in 1890—I think it was 1891, and she always told my father, "Remember to take care of the Hawaiians." That was passed down to his sons and my brothers. The Gora sisters had some of that responsibility and now my other brother grandson—he told it mainly the guys. Because she had the responsibility to take care of those that were less fortunate, maka'āinana, so, but we knew our background. But the area that she lived—her husband was kind of like a gambler—he had —, the whole block was filled with chickens. As a young girl we'd park down the street and we'd walk up and the chickens were everywhere, chickens—cockfighting, he was a cockfighter. — She was rich in the fact that she lived to have that big responsibility because of her lineage and passing it down to my brothers and me. And we take on that responsibility by doing a lot of volunteer work, community stuff.

ME Even through your music, too, it does so much for people and perpetuates the culture, you know.

FG And, of course, you know, when I grew up with her, she loved to eat turtle. And we had like —her poi, but, mainly, she wasn't really one of those—because she was a child of privilege, yeah, my grandmother, she had her poi brought to her from Waialua. My grandfather was a policeman, my father was customs inspector, my mother was a housewife and then also a teacher after she had her children. He was a graduate of St. Louis, she was a graduate of Sacred Hearts, and then all the kids went to Sacred Hearts and St. Louis—it's kind of like a generational thing.

ME So, you were saying your grandfather was a fisherman and a farmer?

FG Fisherman, farmer, he fished out at Paiko's. Farmer, he did his own planting and he was a medicine man. He could heal and when he moved from the Belser Street house on Kalihi, they moved within the Pālolo Valley area, we lived there and he used to have people coming to his home, and a lot of times, he would close them—and he would always have us get—and there's lā'au lapa'au which healed my grandmother, through the limu, boiling the limu and putting her over the boiling vapors of pots and breathing in and taking her down to the beach and having her on his back and—

ME —dunking her.

FG —yeah, to breathe, hold her breath, up and did that in a repetitive fashion, according to what my mother said, and, about him healing my grandmother, and my mother also had that, so, my grandmother did it to her daughter, she learned it from him. And, he was able to do that on a daily basis.

[Discussion of the importance of making imu and importance of passing this knowledge to the younger generation]

Planting was done according to the moon. He did certain things according to the moon, I'm not sure what—my mother has the stories—what fish to catch, what fish not to catch, what to give back. It's always, you take some, give back the first and take the rest. He would only—at the time, Paiko said, "Forty fish," everything was forty. And his measurement was just to his elbow [from the wrist] my mother would tell us. Anything smaller, give back, and to be that length or over. My mother said it was like that. I learned the art of lomilomi from him. He said, "It's a gift, don't charge," you know, everything is makana. He said, "This is a gift and never charge to heal." When you heal, when you heal, you heal that person with the gift you have and take whatever it is that would work on them, work until that is —, and that was my grandfather's way, teaching us about that. He has seen so many people come and go. He could heal people with broken bones, with things that he just had. Where he lived in Pālolo, he was getting kind of old, but he had about half an acre of land and planted his kalo, laua'e, his vegetables. He loved any kind of vegetables, from carrots, watercress, tomatoes—he has in his area, that area. But he was more the traditional kind of person because he came from Kaua'i, Waimea on Kaua'i and he was one of twenty-four kids.

ME Oh my gosh!

FG So, he had to work and he was one of the youngest of his brothers and sisters of the Mākini.

ME Do you know if he would ever go fishing in this area [pointing to Honolulu Harbor area]?

FG My father did.

ME Over in this area?

FG My father fished in—before it was polluted, that area of Pearl Harbor, my father used to take us over there to get oysters.

ME Oysters!

FG There was a lot of oysters there, in the area of Pu‘uloa. My father also went fishing up in Nu‘uanu, when they had ‘o‘opu and hīhīwai. There was an abundance of ‘o‘opu and hīhīwai. And my father would sneak out of school—he wouldn’t go to school so he could go fishing just so he could go swimming and fishing. He would “play hooky,” they call it. My father did that.

ME If there were hīhīwai, I would go, too, they are so ‘ono.

FG And did that over in Kapena, Kapena Falls, stream, and that is over in Nu‘uanu. He would go up there and catch all of that.

(Kunawai Springs is also a natural freshwater healing spring. There are some ‘o‘opu still there. I used to swim there when I was younger. My mother took us when we were in elementary school. The waters are still used to heal from sickness.)

ME Did you guys ever go to Mokauea Island?

FG Yeah, that out by Sand Island?

ME Yeah.

FG I heard stories about that island, which was a part of Sand Island. Okay, Sand Island was an area that we used to swim around when we were younger, okay, my father would take us down that way and in that area. But, later on, when there was so much homeless on Sand Island, the time that it became that big park, then we had to kind of stop because it became—like bust up, not taken care of. But, we swam that whole area. That is where we used to swim because it was right up the area, right there. You know, as far as fishing, he and his friends would go out on their little dinghy boats and go fishing, and a lot of the fish they would catch—they would catch lobster back there.

ME Oh no way!

FG Yeah, they used to catch lobsters and it was in that area there ‘cause they had an abundance of lobster with his friends who used to work with him, Uncle Alfred...Mau, Uncle Alfred Mau, Uncle Jimmy Kaleiwahea, my dad, they were all his buddies and they used to fish. They had some of the songs by him and his band. Uncle Alfred lived in Moanalua Valley, but, Jimmy Kaleiwahea lived in ‘Ālewa, so there’s people there.

Another person you could probably talk to, who has lived in that area, but she’s the Chinese side, she married my father’s good friend. Her name is Girly Keeno, ‘cause Girly Keeno, she’s like about eighty-eight years old, but she’s so sharp. She has lots of stories ‘cause she grew up where my mother grew up, Morris Lane. My mother is eighty-five, going on eighty-six, but they didn’t know each other when they were small, but when they got to be bigger. She’s another one that—they are a pure Chinese family that came from there. You should have all that kind of culture, not only just Hawaiian...because the beginnings came from people like them, too. These are people that live in that area, and

there's many more that are from that area, that are still living in that area. They are elderly, but they are sharp.

ME You remember what kind of fish, besides the lobster, what kind of fish they would catch.

FG A lot of the time they would go night fishing, so they got a lot of 'āweoweo, or—a lot of 'āweoweo was in that area, too, and then moi, but moi, my father loved to eat moi, that was the one other fish that he loved. So, that was the first two fish. Akule was another fish, yeah, 'āweoweo, moi and akule. My father's favorite was the moi.

ME Did you guys ever pick any limu around the Kalihi area?

FG No, because that area—we had to go down to 'Ewa and pick when we were younger—kohu, in the 'Ewa Beach area, that was known, but that area, no, that area didn't have. You're looking at night fish that are nocturnal. During that time, they were building, yeah, so, after a while in that area, no more prawns, you don't find thick limu. Because that area had the buildings like Aloha Tower, so, back in the Forties, yeah, and so, during that time, all that area, but, in the Sand Island area—that area was industrial, but, we did fish there, mostly night fish.

ME Would the night fishing be on the shore, or in the boats, too?

FG They did both. They had poles and then they had boats. And they did day fishing—that area they used to day fish, but mostly for the oysters, bags of oysters when we were little. They used to haul them. We had a lot of parties at our house and we were shucking the oysters—all in these gunny sacks.

ME From over here, too, Kalihi area?

FG The area of Pu'uloa.

ME They are famous for their oysters.I had heard there were more limu on the Waikīkī-side

FG Yeah, there was. My grandmother and my grandfather, my mother, in order for them—they used [limu] not only to eat, but for medicine. And there was limu along—more along that area because there was more reef in that area. They would get mostly by the Natatorium side, out in that area, there was a lot of that reef there so, when it was low tide, by Kaimana Beach area, the Natatorium, the limu was abundant. Now, most of that limu was limu kohu at the time. That's rare, now you don't see hardly any limu kohu. Why limu kohu, it was because of iodine was the main nutrient of the limu. [Discussion of grandmother, a kumu hula]

ME Do you know of any cultural sites that might be along the way of the rail—any cultural sites, or even burials?

FG I know I get the email all the time about what the findings are, but, I don't know of any cultural sites right now, but, we had a lot of people who did not have a plot, so, they buried them wherever, so, I do know that. I will have to ask my brother about that, because he

and my cousin, Ku'ulei Gora, who is my first cousin, she knows the areas where—so far, Hawaiians buried more—first of all, we didn't have the kind of sand dunes that there are like over in —, that where they're buried in Kualoa, that's where they're buried. In this area, that was —, it's all landfill, especially where they're talking about building the railroad, that was all fish, or water, they took the land and put it on top of that, to build Nimitz Highway, so, burial sites, either because poor people didn't have a place, so sometimes a scattering, but not in there. — Hawaiian cultural are inland and that is significant because it had to be a place that is a part—a pu'u, or highest peak, because you bury in that type of area, Kualoa is sacred, so, you bury there. Mōkapu is sacred, so you bury there. If you bury anybody, or have a heiau, it has to be on a pu'u because it's always to the highest point, anywhere you go, that pu'u. If you're talking about any burials, unless, like I said before, they just—I don't know how late that was, but, they were buried in the backyard because they don't have no plot, that was later in the, you know.

ME So, do you think, because, this Kalihi side and along here, is more built up than the other parts, so you might find burials, more on the Honolulu side, not so much on Kalihi side. I mean, you never know when there are going to be burials—

FG All of this is actually landfill, they were all, this part over here, if you ask—so, this is Kamehameha Boulevard, Dillingham and Nimitz Highway right here, all this is landfill. This was a reef. But, you see, in the time of Kamehameha the Great, they did have those lands built with—they did have people buried in the coral, but that was Big Island, they had that. But, this area, I don't know, because it was all landfill. I don't see anything, the only other thing was when they had the Bubonic Plague in Chinatown. There was a lot of people that died out there, they were burned in that building in Chinatown, that area would be going through that area, but, because of that disease. Hawaiians were clean people, you know, you got some of those immigrants that came in, they weren't that clean. Infestation of the buildings, that kind of no streams, running water, sewage, you're going to find those things like rats, and of course, when the whaling ships came in, so, the sailors brought, and all they had to do was come in and multiply. So, that's why that downtown Chinatown area at one time—my mother tells me—and my father—tells me these stories, and of course history talks about it, too, my mother had some cousins that lived in that area that were part of that.

ME And their houses were burned?

FG Yeah, that whole area, they had to—fire, it was a like a plague, they said that they had to do it because of rat infestation, people that were sick and contaminated, and that was in Chinatown. I don't know of any cultural sites. The only other cultural sites is the 'Āpuakēhau down by Waikīkī which is in front of the Moana Hotel which is actually an underground submerged burial which was a heiau at one time, the 'Āpuakēhau Heiau. And that was worshipped by Kalākaua and you know, other ali'i, but, it's not going to go to Waikīkī is it?

ME No, as of now, it ends Ala Moana Center. Do you remember hearing any place names, Hawaiian place names of any sites in the area?

FG Okay, Kaniakapūpū is a place name, or a heiau that is located in Nu'uānu, it was the heiau for Kamehameha, Kauikeaouli, Kauikeaouli, that was his heiau where he built his—he also

had his summer home, Kaniakapūpū. I've been up there and seen the structures of the walls that are still there and the wall that is fronting the —, in that area. If you go down, and that is starting halfway up the Pali, you know, going towards Pali Road, that's the heiau there, in Nu'uānu there. Then you have the petroglyphs of the dog, we call it—what do you call dog...

ME 'Īlio?

FG Um, hairless, the hairless dog, that was Kaupe, Kaupe, that was Kaupe, K-a-u-a. There is a petroglyph by Nu'uānu Memorial, when you go down there, too, when you look out into the Nu'uānu Memorial under that huge temple, on those walls is petroglyphs to Kaupe, the hairless dog, you could call it the 'aumakua, or guardian dog, of that area, guardian dog, yeah.

If you go over to where Fort Schafter is, Kahauiki, that is also a pu'u, or another heiau that was there, too, Kahauiki. In fact, Fort Shafter is built on a heiau. During the war, of course, you know, they tell you, "If you don't give it up, we're going to take it anyway." They did that to cousins that live down by Dillingham airstrip.

[Discussion of loss of family land]

Fort Shafter goes all the way down to, say like, you know where Nimitz and Valkenburg, I don't know if you know where Nimitz and Valkenburg is, that Kahauiki Heiau ahupua'a, that's in that area there. All the way from Valkenburg to, you know where Ahua, Pu'uloa and Nimitz, that's Kahauiki Heiau. I didn't say heiau, but Kahauiki ahupua'a, and where Fort Shafter is, is where the heiau is. Of course you know, I'm going up into these areas here, which is where the Pali is, is the famous Battle of Nu'uānu, but there was a Menehune heiau up 'Ālewa and there was a Mu and Wa Menehune, there's a heiau. And then, Pu'uloa is from Punchbowl area, you had the 'Ualaka'a is the sweet potato, and that area, 'Ualaka'a, means "the rolling sweet potato." That area used to have a lot of sweet potatoes that were grown in that area. There are certain plants that you grow in certain areas very well, that's up in Punchbowl. Then, you had another heiau in Mānoa. In Mānoa, where the Cooke house is, in their area, was a heiau...I can't remember the name of it, but I have been there about five or six years ago to see the wall structure. And, I'm trying to remember the name of that heiau, but, it's up in Mānoa. So, heiau, are temples of sacred worship for people and that was a garden heiau, that was where the god of farmers would bring their offerings during Makahiki time, the time is now, to offer there at that heiau.

[Discussion of areas out of project area, Ka'imukī]

So, you had Papa and Wākea living in Waolele [Waolani?] by Oahu Country Club, and of course there are lots of stones that you can't move...

[Discussion of Mānoa — Recording pauses for break]

[Discussion of hula, the importance of making own hula implements, speaking Hawaiian, underground cultural practices and benevolent societies, the importance of sharing Hawaiian culture through song and dance, and the importance of education]

ME Do you know of any hula or mele that are associated with this project area?

FG Yeah, many, yeah, there's many in our area, because a lot of—there's 'Alekoki, for the area of Nu'uaniu, the chants of Kalākaua, that was 'Alekoki. The area that is the waterfall of 'Alekoki, it talks about that. You got Kaleleonālani, chants to Queen Emma, from that area, Queen Emma's Summer Palace. Kaleleonālani, which was her Hawaiian name. You have the other ali'i, and if you don't know, they wrote these chants to praise the ali'i. Ka'ahumanu, and there are songs about Ka'ahumanu that we do for her. There is Lunalilo chant which is, you know, "Ke Ano Ahiahi," it honors Lunalilo and his travels. Yeah, so, you know, those kinds of things were written for the ali'i. Kamehameha has several chants, he has a genealogy chant, and our family, and our Ka Lei Kupahi o Kākuhihewa, Kamehameha genealogy chant. Oh, gosh, you got songs within Waikīkī, you know, "Makee 'Ailana" which at one time was an area where the racetracks was in Kapi'olani Park area. You've got the "Royal Hawaiian Hotel" which is another song. You've got "Kaimana Hila" which is for Diamond Head. You've got a song called "Ka Beauty o Mānoa" which is of Mānoa. And then you've got some areas like Kalihi and Kapālama, you know, there is Kalihi songs, that were written but are not famous, or as famous or well-known, I mean, but, there are chants and songs for Kalihi of our songs, but I'm just naming a few that we have done for that area you have. Also, you know, songs like "Honolulu City Lights" if you're looking at newer songs. You've got also "Pua Ahiahi" is another song for Lanihuli. And you have songs for everyday life. For example, Lena Machado wrote songs while they were out there -making lei when all the tourists came in. "Ke Aloha," is another song for love between a man and a woman that were written—you know, when they sold lei, they would gossip, and she would write about what they would gossip about, you know, and some of these songs were written because of them sewing leis to sell, but they wrote these songs, you know, for, like when they got jilted, the "Keyhole Hula," which is actually, you ask me to come over to your house, but you have this person in your room, and I'm knocking on the door, knocking on the door, and I can't get, but, I look through the keyhole and you have somebody in there. So, there are songs like "Keyhole Hula" that was rough, because she's with people, sewing her leis, and my mother was her dancer, Lena Machado's dancer, along with my aunty, and there's a book about my mother with her picture, my aunty with her picture, because of these kind of songs that were written while they were sewing leis and writing. You have those famous chant songs, and you have everyday people songs, too.

ME Right, right.

FG And then you have songs about, you know, songs about butterflies, because when you're in love with somebody, and that person just makes you flutter inside at the sight—just at the mere fact of a phone call, and you're all stirred up and you can't even speak to that person. There were songs of the rich and poor, and a lot of them were written by this one woman, who, actually got it from people that she met. Or she'd be riding the bus, going from say like, Kalihi Valley—Kalihi, and it was a rendez-vous between two people who met up, and, "Henene Kou Aka" is basically a love affair that took place from Kalihi to Kaka'ako, they rode a bus, this bus took them Kalihi, Kaka'ako, Kapahulu, Waikīkī, and then the guy said, "Oh, let's not end it here." And all it was, it was a courtship. That's why we have songs like "Henene Kou Aka." We have these songs of everyday people, everyday people and this beautiful music by just listening to stories and writing about it.

They didn't want to leave the courtship, but, basically, and she wrote that song, I like that song, "Henehene Kou Aka." You heard it?

ME It's a classic!

FG Oh, yeah, you know all these songs, too!

ME I love that song.

FG Yeah, it's basically their dates, to get them from place to place.

ME And they go get pipi stew—

FG Yeah, Kaka'ako to eat the limu. Waikīkī, let's go swim. Yeah, that is that area, that takes you from Kalihi across those areas. I mean, you know, that's just the top of our head.

ME No, that's good, there's a lot!

FG Yeah, I'm sorry that I have to—you are only asking me questions, I can't ask you. [laughter]

ME Do you know of any mo'olelo of these areas?

FG Kaupe is a big mo'olelo because the hairless dog in Nu'uaniu was one of those dogs that was a guardian for the side of the Pali area, and in order for anybody to come through to the windward side, had to ask for permission, and one of the punishments that you have to ask —, there were people from the windward side who wanted to bring a gift of pig to family that lived on the Nu'uaniu side, because they came over, they were stuck and heard this sound, and the sound that they heard startled them. And the sound that startled them was the sound like a "hui, hui." And that's exactly what happened. And, so when they heard this sound, the people that were holding the pig, pua'a, were startled and scared, or maka'u. They were so maka'u that they decided to leave the ahupua'a right where they had passed over to the other side and run back to the area because they were so scared. This is why people say, "Whoa, how come you can't bring pork, it started with this area of asking permission. So, what happened was they devoured—the hairless dog, Kaupe, devoured the pua'a had been given. So, again, they try to come over again knowing that they have to come and take the gift of this pua'a, and, so, you get this story of the hairless dog and not asking for permission and then the reason the ahupua'a is named the "ahu", the "altar," of the "pua'a"— of the "pig," 'cause what they did, they placed the pig's head over that area, and you can come on the windward [side], this ahupua'a, but you can't come to that side unless you ask for permission.

ME Oh.

FG So, that is a story. There is also a story about—there's the menehune stories, the Wa and the Mu, which would cause—there were menehune that could only build and they were basically temple builders, and that was the Mu, the silent ones, and then you have the Wa, the kolohe ones, and the Mu, you know, would do everything, at night, if they don't finish it by the rising of the sun, they leave it. And so, whenever they did anything, that's how they

would build their heiaus, and their menehune would be like a whole long line of menehune bringing rocks over to the Pali to from this long line of chains, could be miles long, and they handing over rocks to build the heiau and whatever it was. They built that heiau Kaniakapūpū, which is, “kani” means “the sound of the pūpū shell.” “Kani” is “sound” and “pūpū” is for the “pūpū shell.” That’s that heiau for Kauikeaouli.

Most of that is—that whole ahupua’a, is the reason why I like —, because you also have the Sacred Stones which are at O’ahu Country Club, and how no one can move these stones. When they tried to move these stones and it wrecked that golf course, the stones came rolling back. And then you have these stones that can multiply, you know, I should send you some of these stories, because there are many of those kinds of stories there. So, that area was really sacred.

ME The Nu’uanu area?

FG Yeah, and Waolani area, the area of Papa and Wākea living in that place, heavenly wa’o, that is that area, “Waolani,” “heavenly place.” There’s stories of and Wākea like I told you, they’re known as your “First Father, First Mother,” yeah, actually, Sky Father, Earth Mother, Papahānaumakua is Earth Mother, and Wākea is Sky Father, and through our genealogy, we look at them as one of the starts of our genealogy, they living in Waolani, which is in the ahupua’a of Honolulu, in the ‘ili of Nu’uanu, so, yeah, that is significant there and there are stories about them there. There is about the mo’o that lives in Pu’unui, that mo’o is a lizard and is also a guardian. We have many what you call “aumakua.”

ME Pu’unui is...

FG Pu’unui is a district in Nu’uanu, so you have mo’o there, and that mo’o was a guardian, along with Kaupe, a guardian. And there were pueo which is the owl, just up on top of ‘Ālewa, they are also, at the forest at the top of ‘Ālewa, there’s a — pueo, and that pueo also was an ‘aumakua.

[Discussion of family ‘aumakua, the manō, their “pet” shark in Waialua, they would feed it, and it would tell them whether it was safe to fish or not, maternal ‘aumakua, the ‘ānuenue would also notify them if it was safe to do tasks, the honu as ‘aumakua]

I know mostly about my ahupua’a, and there are many other stories with street names and why Pu’iwa is a street name over in Nu’uanu, which is by—Pu’iwa a street name over by Queen Emma Summer Palace and the reason why is it called “Pu-‘okina-i-w-a” is because it means “surprise” and that’s when the Battle of Nu’uanu when the guns were fired, and that’s why they were surprised to find Kamehameha had those canons, yeah.

ME I always wondered why it was called “Pu’iwa.”

FG That’s the reason because that’s where they fired the shot of the canons.

ME We kind of talked about—

FG My father, even my mother’s side them, did most of the subsistence fishing. They did it because, in those days, my grandfather was a jack of all trades, there’s nothing like

catching your own food every day, every single day, he would pound his own poi and fish every day, my mother tells the stories.

ME You were saying that this Kalihi was mostly fishing, but, do you remember them growing things here, too?

FG Kalihi area, basically, where Likelike is, that was underneath that—my mother would tell you that underneath that mountain, there's an underground, what you call, lava tubes and these lava tubes is where the fish and the manō can go from one side of an area to the other, in these lava tubes, and cut short from one side to the windward side, under these lava tubes. As far as fishing, yeah, they were fishing, because that's where my father used to fish, mostly night fishing in the area of Sand Island, part of the Kalihi area, and then we swam.

ME Do you think people grew things in these area?

FG Well, if you have certain fish, like, why was it night fishing? Night fishing, they don't eat the limu because, so, you know, fish that was in your—I would say twenty feet and below.

ME Bottom fishing?

FG It was bottom fishing because you had the mois, the 'ō'io, or 'āweoweo, akule, you had all those kind of fish, because they were the ones that could only come out at night, see. And, so because they did the night fishing there, you don't have day fishing, they did night fishing in this area. And this is when we were younger. Sand Island, it wasn't till later on. Sheesh, it must've been in the '60s that they started making something—

ME Over here [pointing to Sand Island area on map] like building this all up?

FG Yeah, 'cause that was like, part of that was all like submerged land, they were fishing lands, yeah, during that time, when my father was younger, they would catch those kind of fish 'cause they only come out at night and you could only get them at night. But those kind of fishing is only at night.

ME So, do you think with the current proposed alignment, that places of cultural importance or traditional practices are going to be affected?

FG Shouldn't, shouldn't, but, you are always going to have Hawaiians who are going to stir up the land issues, the kind that will come to a —, 'kay, 'cause, even though most of these lands are owned by Kamehameha [Schools], KSBE, you will have people who believe that they are heirs to Pauahi, and heirs to your Kamehameha, because, in Kamehameha—I believe it is the second [Kamehameha II], in his will, he says that—there are certain groups of land that he gives to certain people, but there are also those that are heirs, that have the inherent right forever. So, because of that, you're going to have adversity from some of these heirs because they believe that that is their inherent rights forever, and its them, and it can only be ties to genealogy. The documents have to be proved. A lot of people can say things, but, unless they prove their documentation, which some families have, because we have a genealogist within our family who has been doing genealogy for fifty years.

ME Yeah, yeah, yeah.

FG Sometimes they don't know how to express themselves in the public forum where they are able to show that kind of documentation, but they have the palapala. So, the only objection I have is mainly the land —, where there is clouded title. If there is clouded title, then that's a problem. But, so far, in this lands here, in this area here, are so far, under Kamehameha Schools, KSBE. But, in KSBE, think about it, after the Overthrow, yeah, the Archives was closed for about two years, I think it was, where there were documents that were basically altered, and you can see the different kinds of alterations, for example, you see everything that's all on the line, it's all written straight. There will be a line here and then a row up here, like it was—

ME Like someone crossed it out and wrote it on top?

FG Yeah. And you can see the different types of tension and different construct. They altered these documents, some of these documents that I have seen, that shows that in these cultural clouded title—there are going to be clouded here, that's what I'm saying, there's going to be affecting those—one area, out by Waipahu area, by the Mānana area, because that was owned by my father's dad's brother, George Gora, and there was land that were, you know, owned by him, his family, and so, you're going to have, and then you got Kamehameha which, you know, there are so many heirs, but at the same time there's clouded title. So, those kind of things have to be taken care of for sure. But, most of that is in this area there, by the Waipahu area, but, this one, 'cause I know that it is ending here at Ala Moana. Yeah, Ala Moana, that was all submerged land. So, that's the only obstacle, and hopefully they are able to, you know—it's going to go through, it got the okay, but, too bad it's affecting some of the bus routes and affecting the people that, you know, are depending on it, the routes of the bus, and how they cut back on some of these.

ME You were saying your 'ohana has always been into education, how would you envision an educational component that goes along with the rail?

FG Having a meeting place, so that we can have a community center that we can teach. And having a place to do this, you know, not only for 'ohana, but for all those who want to come learn. Having land and a place, like a hālau style, that would be the greatest thing. My father was working, and before he died, one of the things was, he wanted to acquire land for the Royal Order, so they could have a place where they could set up, they could teach and have these programs, but, because he passed away in 2000, and that vision to raise funds to have this place, never came into fruition. My father was a leader in the sense that—a quiet leader, raised his children, and then, after he raised his children, he retired and eventually he worked and tried to have the Royal Order people become more involved politically. And, having their own land base or whatever, and he was working on it. Because one of the last things that he did was a fundraiser for honoring some of the people that were the distinguished people in our community and one of them was Samuel King, the judge. He would be like our people, and having a hall for distinguished kama'āina area, whether it is a Kona Moku or, there are six moku on this island, so every moku have one, a place.

ME Could you see something within the rail itself, like educational signs or that kind of thing?

- FG Oh, yeah, yeah, because that is basically what you want, you know, if you can have a waiting area and people are catching the rail, you got, like what you have at the airport, you have plots of things, like at Windward Mall, that is so perfect. That would have an ideal kind of setting because its visible, that's why you want something visible, and visible into where ever you're going to have these stops. Are these all the stops [referring to map of proposed rail stops]?
- ME Yeah, these are the stops.
- FG Yeah, see, on every stop should have something about that area, yeah.
- ME To teach people while they're waiting, like you said, and have them learn would be great. That is all of my questions, do you have anything else you'd like to add?
- FG You know, I'd like to see the rail go in a way where they can help the communities and that's one way —. They do have the nonprofit part of their arm that allows the people to become like able to access funds to them, like grants and stuff, for people to form these cultural kind of things. They are going to need—I mean a lot of it is going to be paid for, but there's going to be a lot of it coming out of our pockets—taxpayers, and I'm going on to my children, grandchildren—if I have any grandchildren, my kids seem to like only one dog! [laughter]
- [Discussion of family pets, next steps in integrating her mana'o and 'ike into report]
- ME Either the information that you shared, is it okay if its publicly released?
- FG I don't really care because it is all about getting the word out—what it's like, what it is like to be my families —. We would like to see something where we can get together in an area that allows us to meet without having to pay for it, and, you know, take the civic clubs, we pay \$1,700 for rent, and that's grant money and fundraising, and it's expensive. [Discussion of Ko'olaupoko Hawaiian Civic Club's office rental space.] You could have a community room, just a room downstairs, or wherever, you could have it up above.
- ME Like, at one of these stations, have a community center or a room?
- FG Yeah, because—one of the town stations, and it could be managed by someone, and have a calendar of events to allow you to book it.
- ME Right, right.
- FG You know if you have an educational—or whatever, you know, your mission statement of your--this cultural kind of thing that you want to procure—there's lots of parking, too, there has to be. I mean there's more probably out in Kapolei area, but, you got to find parking for somewhere this area, at least, I don't know where you are going to find it, it's a busy area. I mean, unless you have it in the area, in Kapolei, 'cause some of the places that are there don't have the space.
- [Discussion of family cultural educational workshops — End of interview.]

Douglas Lapilio (DL)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor – Section 4: Kalihi to Waikīkī)
January 9, 2013 with Mina Elison (ME)

Born and raised in Kaka‘ako, Douglas James Lapilio shared some of his ‘ike and recollections of this area which has undergone tremendous change. Lapilio was born to parents Mary (Almeida) and Joseph William Lapilio at their family residence on Kawaiaha‘o Street to parents in 1929. He spent much of his childhood with his paternal grandfather, William Bonaface Lapilio, who lived in a Hawaiian camp in Kālia, which is the current location of Ala Moana Center. Lapilio attended Pohukaina School, Washington Intermediate, Central Intermediate School for one year, and McKinley High School, graduating in the class of 1947.

To feed the family, Lapilio and his ‘ohana utilized the natural resources of the land and the sea. Lapilio’s grandfather cultivated a small garden with kalo and sugarcane and taught him how to pound kalo and which plants to use and gather for medicine. Lapilio himself would go fishing, squidding, and surrounding net beyond the fringing reef of what used to be the rocky shoreline of what is now Ala Moana Beach Park. Release of transcript was received on January 30, 2013.



Summary of Selected Interview Topics

- Grandfather, William Bonaface Lapilio, was sent to Kalaupapa and was deeply inspired by Father Damien. A religious man, William Lapilio instilled in his grandson the values of generosity, charity, being “thrifty” and honest.
- Lapilio’s grandfather also lived in a house in a Hawaiian camp which was located in Kālia, at the current Ala Moana Shopping Center, near the end of Kawaiaha‘o Street. This camp consisted of an older, “makule” demographic which, according to Lapilio, 75-80% of the residents were of Hawaiian descent.
- As many of the residents of Hawaiian camp were older, subsistence activities were somewhat limited to small garden plots. Lapilio’s grandfather cultivated kalo, Mānoa lettuce, sugar cane and green onions, often sharing with those who lived in the camp as well. Water for his garden was supplied by a small artesian spring.
- Much of the area which is now known as Kaka‘ako was “marshy,” with ponds where, as a child, Lapilio would hunt mudhens and other wild birds.

- Kaka‘ako was a lively and diverse place with street festivals such as the Portuguese Holy Ghost Festival, political speeches during election season, and kanikapila and various sporting events at Mother Waldron Park.
- Fishing activities took place outside of the area of what is now Ala Moana Beach Park. Lapilio would go squidding and fishing, and would occasionally “surround net” on the seafloor drop-off outside of the reef. He would also go “torching” and fishing at night to catch fish such as ‘upāpalu.
- The on-set of World War II brought many changes to the area. Lapilio noted an increase of diverse cultures, such as Filipino and Chinese families, moving into his mother’s neighborhood on Kawaiaha‘o Street.
- During the war, the military forbade all fishing activities on the reef, and in order to provide food for his family, Lapilio had to disobey. The Navy also used Kewalo Basin for landing craft ships and released raw sewage into the water.
- Lapilio recalled the Honolulu Rapid Transit trolley terminal that was located at the corner of South and Queen Streets.
- As many people could not afford burial plots, Lapilio recalled the practice of burying loved ones on open, undeveloped lands nearby. One such area noted by Lapilio is the current location of McKinley Carwash (on Kapi‘olani Boulevard near Kamake‘e Street). Graveyards at the current location of Ward Shopping Center and Ala Moana Shopping Center “covered” over today.
- Burial sites are considered sacred grounds.
- Should burial be encountered, consultation should be made with the ‘ohana to ensure the individuals are given a “decent” and appropriate burial.
- While Lapilio is unaware of any other specific wahi pana along the rail route, he strongly believes in the preservation of cultural sites. He would not want Hawai‘i to look like Los Angeles.
- Because of the historic significance of Mother Waldron Park as a gathering place for ‘ohana, Lapilio believes that every measure should be taken to protect and preserve the park for generations to come. He also noted the absence of any other parks in the area expressing he would be heartbroken for our community to lose such a special place and regret the development of land which can never be recovered.

ME Aloha, good afternoon, this is Mina Elison, I’m here with Uncle Doug Lapilio. It is Wednesday, January 9th, 2013, 1:00pm, we are at Zippy’s on King and Pi‘ikoi. And we’re talking about Kaka‘ako for the Rail Transit Project. Okay, hi Uncle Dougie. [laughs]

DL Yeah, that’s me, Uncle Doug, alright, I’m here.

ME So, I want to make sure I don't ask the same questions we went over last time. So, I went through our previous interview and I have your name, your full name is Douglas James Lapilio. You were born on November 25th, 1929.

DL Uh huh.

ME You were born on Kawaiaha'o Street, off of Ward, what is Ward now. And you told me the last time a little bit about your 'ohana background, that you were more or less raised by your grandfather.

DL I beg your pardon.

ME You were, raised by your grandfather?

DL I would say, most of the time, I was with my grandfather, yeah, right. My two brothers were raised by him entirely, because my mother was having a hard [time].

ME And, I realized last time, that I didn't record your mother's name.

DL Oh, you want her maiden name, also?

ME Her full name.

DL Her full name—Mary Almeida.

ME Almeida, A-l-m-e-i—

DL That's her maiden name, and her last name was Lapilio.

ME And, your father's name?

DL His name was Joseph William Lapilio.

ME Okay, and was your grandfather born in that area?

DL No, no, no, no. You know, we were so young, we never—what-you-ma-call—never inquired, "Oh, where you was born," you know. But, I understand he—from second accounts, he was from Maui, originally.

ME Okay.

DL Originally, then he came to Honolulu when he was a young child, and then he told us that his hand got burned, yeah, and he was sent to Kalaupapa at a very young age.

ME And his full name was William Bonaface Lapilio.

DL Right, right.

ME And where was your mother—your mother grew up in that area?

DL She was in Honoka'a for a while and then they moved over to this island, yeah, and she was in Kaka'ako also, raised up in Kaka'ako, by my mother's dad and stepmother, lived on Kawaiaha'o Street, yeah, several houses away where I was born at, Kawaiaha'o Street.

ME By 821 [Kawaiaha'o Street]. I have that written down [laughs]. And then, where was your father raised?

DL My dad?

ME Yeah.

DL When he was two years old, he was taken out of Kalaupapa. I think he was raised by his family called Maunakea. It was his aunt, yeah, mother's sister, yeah, and they were from Kalihi.

ME The last name was Maunakea?

DL Yeah, no, no, no...I forgot—ooh!

ME It's okay.

DL Her married name was Maunakea, we are related to the Maunakea family.

ME Oh, okay, and then, so, you were telling me your mother lived on Kawaiaha'o Street—that's where you were raised, and then your grandfather was where Ala Moana Center is now.

DL Right, correct, the end of Kawaiaha'o Street and the corner of that big area, and there was a Hawaiian community over there. And my brothers were raised there.

ME And you were saying the area by where Ala Moana Center is now, you called it Kālia?

DL Kālia, yeah.

ME Was a Hawaiian camp?

DL Yeah, the majority—I would say about seventy-five, eighty percent was Hawaiians.

ME I was looking at the other interview, and you said it was mostly marshlands.

DL The area we lived was beyond that, exactly where Ala Moana Center is at, there's that news building on the corner, on Pi'ikoi Street—

ME Yeah, yeah, yeah, apartment or condo—

DL That area was the marshy area—and then it extended, I didn't know how far it went because it was kind of spooky, we didn't want to go out that far. [laughter]

ME People in the bushes?

- DL No, no, no, we didn't know what was in the bushes—animals or whatever, oh yes, we were young kids so, yeah. When we went hunting for mudhens and what not, wild birds, we just went to a certain point and that was it, we turned around.
- ME So, when your grandfather came back from Kalaupapa, he lived there [in Kālia]?
- DL No, he lived elsewhere for a while, yeah, as a matter of fact, he was with the City & County, he was working as a rubbish man, a garbage man, and then, in those days, the barrel, people were using barrels and what not...there was no limit to what you could put in there.
- ME Heavy, heavy!
- DL Heavy, yeah, he nearly broke his back. And then, he quit and then he found a job with WPA [Works Progress Administration] because it was the Depression that time, so he was lucky he had a job, and he was able to take care of my brothers and my siblings.
- ME So, with your recollections of your kūpuna, what kind of things influenced your life and provided you knowledge of the area?
- DL My grandfather was always care giving, you know, and always wanted to help people, and he was a really religious man, you know, he was in Kalaupapa for a long time, and he had, what you call, Father Damien was the person that inspired him to take up the religion. And then he always talked about being thrifty and willing to share, you know what I mean, so, I have that, what-you-ma-call, every month, I try to give to various charities and what not. That is something I really value and I try to hand that down to my children and then, so far, they have been following that advice, you know, you give, and you will receive back, you know, and, so far they're nice. And, he also said to be honest with your friends, don't ever lie to your friends or let your friends down, you know. He said because you never know when that person might turn around and help you, or vice versa, you know, a family member, or something like that, you should always be mindful of your friends, never turn your back on your friends, and especially, you never care for people who lie. You lied to him one time, you was out.
- ME Yeah, yeah, yeah.
- DL You was out, only once. My two brothers, they used to get the stick, "pack-pack," when they used to lie.
- ME Oh no!
- DL They used to fib, yeah.
- ME Those are good values.
- DL Maybe that's why brother turned out to be one cop! [laughter] I have a brother Joe, he became a cop. I couldn't believe when he became a cop, I was in Japan that time, "What!" I thought it was a joke.

ME And then, what kind of activities did you do and learn from your grandfather?

DL I don't think too much, because I was going back and forth between my mom and him. He wanted to teach me the Hawaiian language, and I just —, I never took him up, I was mostly with the Portuguese. But, never the less, my brothers were with my grandfather—they didn't even speak too much Hawaiian either. So then he gave up on that, but, then, he wanted us guys to learn how to play the organ and the piano.

ME Yeah, yeah.

DL He used to teach children and grown up as a matter of fact, in Kaka'ako. He was the organ and piano player at St. Agnes Church in Kaka'ako. He taught my father how to be a musician and piano player, yeah.

ME How awesome.

DL Yeah, really. I guess I didn't take advantage of that, either.

ME [laughs] You were busy doing other things!

DL Yeah, but, several years back, I said, "I'm going to learn how to play piano."

ME [laughs]

DL [laughs] So I—honest, I took classes, but I was the oldest guy in there, they had all these small kids! So, I tried. I said, "Well, if my dad could, I can, too."...No, after a while, I gave up. I said, "This is too hard!" Got to have a tutor, do it alone, yeah.

ME And have the pressure from the other kids. [laughs]

DL But nobody knew, I didn't tell nobody. But, my daughter was taking up piano, and my grandson. My grandson was really good, but he gave that up, too, so did my daughter.

ME All you can do is try, yeah, if it doesn't stick—

DL But I played in the band. I played for McKinley High School, I was in the band. I played the clarinet, that's why I could read music, see.

ME Wow.

DL That's why I felt, well...fingers never did obey, it went one way and I went the other way.

ME [laughs] So, you went to McKinley—

DL High School, yeah.

ME What year did you grad?

DL Class of '47.

ME And, what about your middle school?

DL I attended Pohukaina...oh, I hate to see them guys break that place down, too bad, yeah, there's so much people that are associated with that area, yeah.

ME What are they doing?

DL The people?

ME Yeah.

DL Well, everybody is scattered now, but, we always remember Pohukaina, Mother Waldron Park, and the school.

ME They are moving the school?

DL Yeah.

ME Oh no.

DL And right now, they have, what you call, get-togethers every year, but most of them all died already. I went a couple of times and I didn't recognize nobody, all my friends are gone.

ME That was reunions from Pohukaina Elementary?

DL Elementary. Those days they didn't call it an "Elementary" or whatever, they just called it "Pohukaina School."

ME Oh, it was implied. [laughs] And then McKinley from seventh grade?

DL No, McKinley is the high school. From there, I went to Washington Intermediate and then my brother and them guys, they were attending Washington but they transferred over to Central Intermediate School, so I followed them, I was in eighth grade, up to nine grade, one year only.

ME Do you remember any of the names of the other families that were in the area at the time, like your neighbors and families?

DL Yeah, some of them, especially the Pordagees all along Queen Street, yeah, up that area—some on Kawaiaha'o Street. Like the Dias, one of the grandsons retired from the police force as a major, and he writes books and what not, yeah. You had the Gonsalves...the Santos, yeah, they were down there, the Santos.

ME Do you know of any traditional sites that are located along the rail route?

DL What kind of sites?

ME Like lo'i walls, paths, even burials, heiau?

DL Let me see where this is at [looks at question written on interviewer's paper]...which one is that?

ME This one.

DL Holy Moses, they got all Hawaiian here, how come you didn't put it in English?

ME There's some—here we go [reading off of questionnaire paper], "...burials, pathways, walls, shrines...um...garden plots..."

DL What I'm really familiar with is this, what you call Catholic—what you call—it's across from Straub Clinic. Let me tell you what happened.

[Tells story of friends who tried to rip off soda from a soda machine and running away from police, falling into open burial plot in graveyard, and being caught by police even though interviewee and brother were innocent]

You know, most of the graveyards in Kaka'ako, they covered now, you know.

ME Covered with construction?

DL Not construction, with, what you call it, Ala Moana Shopping Center, and then that Ward Shopping Center, oh, Ward Shopping Center, oh, loaded with the what you call it—

ME With burials?

DL Yeah, there's one corner, before the parking, what you call, beautiful the way they made it, and they had to stop the project for about a year because they found after they put up the site, they found out they had burials all over there, that place was loaded with, what you call—with people been buried over there.

ME Unmarked kind, where there is no stones, there's nothing, just underneath?

DL Some people did put wooden crosses, yeah, you know, in those days they couldn't afford a gravestone, nobody could've, not from that Hawaiian camp anyway. The only guys would've had money, to tell you the truth, was the Pordagees and the Portuguese owned all their property on Queen Street, they had lots, see and the majority of them was plumbers, they were plumbers and working for the City—as superintendents, and what not—including my uncle. My uncle, he didn't know too much, but he was the superintendent!

ME [laughs]

DL Ah, when I was young I said, "Well, someday I'll be superintendent, too" because I used to see him sit on the box, and his crew, they used to take care of the sewer lines. And he just sits over there, with his big pāpale. [interviewee closes eyes and pretends to be sleeping and making snoring noises] Pordagee guy!

ME Resting his eyes! [laughs]

DL And, one day, they got it, you know, I mean, two or three of his workers got killed.

ME Oh no!

DL They had birds, yeah, before, they used to throw the birds inside and then in the opening, the bird come up the other side, it would've been safe to go in the sewer. I guess because it was a Sunday, and on Queen Street, you know what the Holy Ghost Festival is about?

ME I heard about it.

DL Well, anyway, they used to have the Holy Ghost Festival—that's where they blessed the meat and all the sweet bread and what not, and — and all the stuff like that, you know, and all the Portuguese and all the congregation used to get over there, yeah, people from that church, St. Agnes Church. And I guess the workers wanted to get over there at lunchtime because they had these brigadois, I don't know if you know what that brigadois—Portuguese food that's being sold over there, too, like sweet bread, wine, you know. So, I guess they wanted to go to—attend the ceremonies over there and buy lunch and so they never take the proper precautions, they went inside. They were pulling the rope, "Help." And the other guy got caught—stuck inside there—and number two guy jumped in to help his friend, and they got gassed, the fumes were inside there, and he passed out, and he died. So, the third guy went inside and he died, too, three guys!

ME Oh no, so sad!

DL Oh, really, that was a sad, sad, sad day. Needless to say, the Holy Ghost—the feeling was gone, nobody wanted to celebrate. And that was Kaka'ako.

ME Did people talk about the burials, or you just knew about them? How did you learn about the burials that were there?

DL People that were there, that Hawaiian community, they all — , you knew when people died and what not, you would see them go walking, tearing up the what you call, doing their thing and what not, "Oh, somebody died," you know. Then, maybe my brother would say, "Yeah, yeah, you know, this family," and what not, the mother died, or the father died, or the baby died, you know. And we used to play in that area, too, and then we see the fresh course and what not, and some wild flowers.

ME Right in people's house lots, in their front [yards]?

DL No, in the open areas, not in their yards—in the back. Like, say for instance a community, it's like here the lot is like that—Queen Street is this way—not Queen Street but Kawaiaha'o Street, is straight over there, and there's no road over there, you got to go this way to get the road, Kawaiaha'o Street ends up at this big, big, huge area. There's nothing but kiawe and bushes and what not, and they used to go up there and do their thing, bury the people and that sort of thing. And, we used to fool around during the day, but we never would go up there at night, we were too spooky. We were probably calling nobody. But, anyway, we would never go along there because we thought it was sacred ground and,

you know, we didn't want to disturb that, and then, we might get beaten up, too, because the family's going say, "How come you step on the grave, now you not playing in the grave!" and what not. So, you know, that was taboo—you don't go messing around, playing around in the graveyard. The other area, play guns or crookshot, chase each other.

ME So, where would that area be now, underneath Ala Moana Center, the area you are talking where they—

DL No, no, no, no, no, it's further back, more Queen Street side. Because like I said, it was huge that area, and it was more on that side—it's all covered with what you call, businesses—

ME —buildings?

DL —buildings and what not, and it goes all the way up to the Ala Moana Street, because, before, Ala Moana is a boulevard now, right, it's a four-lane or three-lane on each side. It used to be one lane up and one lane down.

ME That must've been so nice!

DL Nice?! Hardly any cars, you can play football on the street! Even if a car came, it was "toot toot" and the road was junk. Man, like I said, you know.

ME [Looking at map] So this one, Queen Street—

DL This is Punchbowl, that's way back. This is Pensacola...

ME Yeah. So, on the 'Ewa side [of Ala Moana Center]?

DL Pensacola used to come down, it never went across, it used to be a Kapi'olani Boulevard over there, that was—that was it, they couldn't get across there. If they wanted to get across there, they used to have some kind of, like a KGMB used to be over there, around that area.

ME The one that is there now, across Ala Moana?

DL No, no, no, not that area—they were located on Kapi'olani Boulevard, further back, towards Pensacola Street.

ME More mauka.

DL You know where McKinley Carwash is at?

ME Yeah.

DL Right there, that's where the radio station used to be at. And Pensacola never used to go across there, and they had another street over there—they didn't have any side streets going into that area, yeah, my time anyway, until they started to develop. As far as finding

the graveyard, it's all covered already with businesses and establishments. And that other one, Pi'ikoi Street, where's Pi'ikoi Street? This is Pi'ikoi Street, right?

ME Yeah.

DL And where is Ala Moana Boulevard? Oh, here it is. They was no street called Pi'ikoi, because, this area around here, used to be all Chinese...what you call 'em, the taro patch. It wasn't a taro patch, it wasn't a taro patch, it was a vegetable garden and what you call—we say, "Ah, that's the taro patch," but, no, it wasn't, that was all vegetables and what not. Chinese used to own that. Yeah, and lo and behold if you went over and there try a swipe something, you get hell and the get shot gun loaded with salt, not real bullets, salt, yeah, so when that darn thing get into your flesh, it burns like hell, right? [laughs] Oh really...well anyway, this used to be Pi'ikoi—it used to be all—and over here was McKinley High School, around this area, over here, McKinley High School. This is Ward, right?

ME So, up mauka from Ward? ...No.

DL I'm thinking about Ward Street, I can't remember Ward Street. Well, Ward Street was there, it crossed Kapi'olani and it went all the way up to Ala Moana Boulevard.

ME So, you think they might find burials in the Halekauwila and Kaka'ako area, too?

DL ...Halekauwila—Pohukaina School is around there, too...no, no, 'cause that area, Halekauwila, and Lex Brodie's is around here somewhere—Queen Street is there, and you wouldn't dare touch that Queen Street, got to get the Pordagees—what you call—permission [laughs]. And the South Street, and South Street, around this area, on this side here—

ME —the mauka side?

DL —used to be the bus—not the bus, but, the trolley terminals.

ME Oh, on Punchbowl?

DL Not on Punchbowl, let's see.

ME On South Street?

DL On South and Queen, around there, South Street.

ME Yeah, yeah, yeah. These are the proposed stops for the rail.

DL Yeah, this used to be one empty lot, so, I don't know about that area before them guys—when I was small, it was just one big lot, empty lot, and that's, I don't know, as I start to get older and what not, they start putting the trolley cars inside that, used to have trolley cars right?

ME Yeah, yeah.

DL Trolley cars used to be in that area, so, I don't know—I can't remember what was inside this lot before that, used to be an empty lot, a big huge empty lot. There were no burial sites around there, I had friends living around there, too, especially around Mother Waldron Park, around that area.

ME You were saying the last time they used to have big kanikapila at Mother Waldron Park.

DL I beg your pardon.

ME They used to play music at Mother Waldron Park.

DL Mother Waldron Park?

ME Yeah.

DL A long time ago, yeah, and we had one club that all the bradda-braddas used to sing Hawaiian songs, but, I used to fake 'em. [laughter] Me and the Hawaiian language—[laughs]

ME Eh, it's in your heart—

DL Of course!

ME —you don't have to speak it.

DL Maybe somebody can find out—before HRT took over, I think it was HRT or Honolulu Transit, what was in that area before, because it was a big area. And, like I said, I start getting older and growing up and the next thing you know, trolley cars was inside, yeah.

ME Maybe we can look at the maps after, we got a big table.

DL They are not going to disturb the Kawaiaha'o Church area?

ME No, 'cause get burials.

DL Well, they stopped the work they was going to have—put up buildings and what not, some kind of thing, make more useful use, so they set up on top of there, and then they go fool around with the graves, huh, what is that? I think if Reverend Akaka was alive, I think he would hit the ceiling, but, whoa, you don't do that.

ME So, like you were saying, you know the places where people had burials, you consider a sacred place?

DL Oh, sure, yeah, like I said, those days people didn't have money, right, and to them if they want to put their family inside that hole over there, that area is sacred to them now, that's how it was, you know. Like today's economy and what not, you put 'em in there, you got to get 'em out, there's a place for it, right, a place for everything, right, nowadays. Those days, you use what you can use, you know what I mean, what you can take advantage of. I consider that sacred, —. If they want to build that—what you call—then they got to take that

what you call and get an agreement with the families, “We’d like to move it to someplace,” give it a decent burial, you know, with a reverend, a priest—whatever denomination they are—and go through the ritual. You like put ‘em in Diamond Head? Shoot! Main thing you get the rail going through, right? I consider that proven[?]—I sure as hell wouldn’t like to see them dig up my grandfather’s grave, boy, I would hit the ceiling, that’s war already. You heard of Rambo, eh?

ME No.

DL Shucks, you didn’t see that movie?

ME Oh, Rambo, yeah. [laughs] “Rambo Doug.” [laughs]

DL I don’t smoke but I’d put a cigar over there and “Let me at ‘em!”

ME I would not mess with you! [laughs]

DL Not my grandfather’s grave, no way, man.

ME So, would you know of any other sacred places along the route, more or less, the possibility of burials, yeah, but, not any wahi pana?

DL No, I can’t think of any, no.

ME Okay, and I know the last time you talked a bunch about your fishing, that you folks would fish all along—

DL Oh yeah, Ala Moana side, what about it?

ME Where—over where—

DL There not going to disturb the beach?!

ME No, no, no, but we are just trying to learn about the traditional practices that went on historically. So, which areas would you fish at? Would you ever fish in the [Honolulu] Harbor area, or mostly what was Ala Moana?

DL No, Kewalo Basin, none of us guys used to fish in there, except for the Japanese guys, with the fishing poles, you know, but, we used to go over there and wait for the aku boats coming in, the ‘ahi boats coming in because, you know, the old days, it’s all by hand and what not, and the fish used to fall inside the water, oh, I got one big one, yellow fin, I could hardly bring ‘em up—almost died. I was going to give it to my grandfather, yeah, but, when I came up, the guy says, “That’s ours!” I said, “I going drop ‘em, I going drop ‘em.” He said, “We’ll give you some fish.” “How many?” “Two.” “Uhn uh.” They gave me three, and I was happy to take it.

ME How does it fall off?

DL They got these nets like, and then they accidentally hit the—go too low, and they hit the wall. They have the bumper on it to prevent the cars and what not going overboard right into the rig. So, they spot that, sometimes the fish come off, when they have that big high, some fish, I saw where the big one went, so, I used to be able to go down deep. I couldn't see it, but, I could feel it. [laughter] Well anyway, that Kewalo Basin, no, and then it got worse when the war break out because of the Navy brought in these landing craft, they call that, they had these landing craft those days, they carry the troops when they going to hit the beach and side goes down and the guys run out. Yeah, they were in there. And you know, those days, they used to dump the sucking sewer inside there, and then what happen, all these sharks used to come in there, you know. Oh, you know, the military didn't give a damn what they were doing because who going question them, right.

So, anyway, from Ala Moana side, where the people now, go and surf, the tip—from the beginning part of that Ala Moana Beach to, farther down and they have that yacht club or something like that—down through that area, and a lot of Hawaiians used to go there, but you couldn't surround net or anything, because was too rocky at the time, they didn't have that much sand. Every time they brought in sand, it was wiped out, and they didn't know how to control it and what not. And, they only put in that small patch so that tourists would sit down on it. But, anyway, to fish, you would a had to go across the street—not across the street, but across the reef, that was a lot of fish and squid over there.

ME So, on the outside?

DL Are you familiar with Ala Moana?

ME Yeah.

DL Alright, you know where the tennis court is?

ME Yeah, yeah, yeah, yeah.

DL Okay, the beach is right there, right? So, you swim across and there's the reef, right, all that area, now, so, you go to the edge—the outside of that, further out you go, then you going to hit the drop. So, we used to go over there. And, as a kid, there was a Hawaiian family, they used to take me along with them, and I used to watch that guys, just for the ride, yeah, most of the time I was in their way, "Move, move, move! We shouldn't have brought you! No cry, no cry!"

ME [laughs] They were going to throw you over!

DL So, they used to surround net over there.

ME No way!

DL Oh yeah, yeah, oh god, they would scoop up. They said, "Too bad you can't too," but, I knew how to swim, but—uh huh—and this all happened before I could dive, for that fish—when I would go for the fish, I was getting bigger, you know what I mean?

ME Yeah, yeah, yeah.

DL When I dove for that fish, I was getting bigger, you know what I mean. Anyway, uh, that was part of the area, we did a lot of fishing over there, especially at night time, they used to—the Hawaiians used to go with the torch and walk the edge of the beach over there, where the sand is, well there's sand now, but, there was no sand before.

ME Yeah, yeah, it was rocky.

DL Oh man, gosh, if somebody wanted to sell that property to me at the time, I'd go, "You crazy?! You nuts?! You trying to catch me, sucka!" But, look what happened. What a little sand can do for a facelift, huh?

ME [laughs] So, what kind of fish would you catch, I remember you said something about the 'upāpalu?

DL Oh, all kinds, yeah 'upāpalu, most of the Hawaiians, they were more-or-less makule, yeah, older people. 'Upāpalu used to be plentiful, because most of the Hawaiians didn't care for it. Shucks, they was so tame, you could go with a scoop net. They look something like menpachi.

ME So, get nighttime, or you could go daytime?

DL Daytime, no, no, no, they go to sleep, they go to bed. No, evening time, like I said, the Hawaiians used to go out with the torch, then they take torches and what not. I told you that time we went across that channel?

ME During the war when it was off-limits?

DL That shark came out—

ME No!

DL Oh, yeah, we went over there during the war time, didn't I tell you about that?

ME You told me the one time you weren't supposed to be fishing and they caught you.

DL Yeah, we weren't supposed to be there! The military had—what you call, possession of that area, it was hard time. When we got caught, we were all bare naked, and they had these markers on the reef, these concrete-made things to hold up the post, you know, "Warning do not fish in this area." Three guys up there, and the shark circling. "Ho!" And the army guys wen' saw that with their binoculars, you know, they used to have the anti-air force canons over there, and machine guns and what not, and they thought was the japs—the enemy. So, finally they came to get us and the cops was waiting. Them dirty cops, they caught us guys. You know that squid that we caught—down there had so much squid, god, we didn't dump, we held on to them when we were climbing up the pole, [the squid were] hanging down the leg—and anyway, when we got out—all naked, so, the military gave us blankets, gave us blankets to cover ourselves, so the cop says, "We're going to get you guys!" We were all small kids, black like hell. [laughter] But anyway, we went down to the police department, and they wanted to strike a deal, you know what kind of deal was, "You

guys give us the squid, you guys can go home, we won't charge anyone." The two guys with me, the lolos, wen' give them the squid. I said, "No, I'm taking mine home for my grandfather." The cop says, "We not letting you go." I said, "So, I'm going stay here with my squid." And the lieutenant was taking all this in, and he said, "Oh, boy, let the kid go, he take 'em home." And, by the way, before we went down the police department, they took us back to get our clothes, otherwise, we'd be three black dots with our blankets. And, my mother had to walk all the way from Kaka'ako because she didn't have money to catch the trolley to come to the police department—the police department used to be by Bethel Street. That sucking cop wanted our squid—never got mine—take it home.

Oh, that place was good for fishing, not plenty people. You, see, that community, Kālia, most of the people was old already, the young ones, you know, eighteen, nineteen like that, they fly the coop, they figure they can make it out there. Some of them join the National Guard, go away to make some money. And Fort Armstrong guys used to go down there and apply for jobs. So, there wasn't that many people at that time, already, they were old and what not, and they didn't have canoes or boats like that, not very many of them. The ones that had boats were not there, went further to get the akule, and you know, and...I forgot the name of the fish already, but, its good eating, too, the Hawaiians liked that, they ate it raw.

ME Oh, 'ō'io?

DL Nah, no, that has too much bones, but they like 'ō'io because they used to make lomi, yeah. There's another one, it's the same color, and it grows up to the same length, but, its narrow.

ME Not barracuda?

DL No, not barracuda. So, what's the next question?

ME Did you folks grow your own food, did people cultivate the land?

DL My grandfather used to, yeah, he used to grow taro, sugarcane, and green onions like that, and Mānoa lettuce. It wasn't flowing that fluidly, but water did come up, it was just like a spring—artesian, so, he had water for not that much of taro, but he—and he showed us guys how to actually pound, yeah, I'm grateful for that, I had experience small-kid time. With that, what do you call that plate?

ME Poi board?

DL We used to pound 'em. "Not like that, like this!" My brother used to grumble, "This is slave labor." "You better not say that or you not going eat tonight!" Yeah, he used to raise, yeah.

ME Most people around there had small garden plots?

DL Not many, not many, because, like I said, a lot of the people were old. As a matter of fact, this home that my father had—he rented it, there was an old couple that he allowed one room for them, and their daughter, and they were really, really old, you know. And, they had some money coming in from welfare, that's why, you know, when people criticize welfare, I get angry. And I get angry with people who take advantage of that, and make it

look bad. I tell a lot of people I was on welfare, you know, and they did a good thing, you know. I said, "Eh, not all welfare people go to jail, you know, it's because of circumstances," you know what I mean? I mean, these people were so poor, the guy, I think he was about—honest to god—ninety something years old—big, tall Hawaiian guy. You know, just like the ali'i before had their body guards and what not, us guys, we were considered the menehunes, right. That's what my grandfather used to say, "We the menehunes." Yeah, he said, because of the six-footers and what not, they was working for the king, they was the warriors. But anyways, the wife, so old also, and they had one granddaughter that they were taking care of. So, my grandfather, kind as he was, you know, not much, but, he used to try to feed 'em, too, you know. But, every payday he used to get, he used bring 'em something. But, oh god, but that's why I really, really loved my grandfather. Like, when you asked me earlier about if I learned any values and I always remember to share, god. But anyway, coming back to your question, that's why many people weren't raising up things because they were kinda old already. Because of the generosity of families, they survived, and if my grandfather had too much Mānoa lettuce, he would share and give to the next door neighbor, and what not, that's all it was, huh, things were rough, real rough.

ME I think you said he left that area around 1947?

DL Who, my grandfather?

ME Your grandfather.

DL About that time, yeah, yeah, let's see '47, wait now, I graduated from high school—no, I think it was '46 or '47, about that time, yeah, about that time, yeah, Because he had moved to Queen Street by the old American Sanitary Laundry, yeah, yeah.

ME After he lived there—after living at the Hawaiian camp?

DL Yeah, so, yeah, we used to live in that—I stayed with him and my two brothers—small room, but we loved our grandfather. And at that time, my mother got married with another guy, so, you know, first was a Japanese guy, that's why I have a Japanese brother—two Japanese brothers, one just died, just died recently, too much booze, just like the dad. We cautioned him, cautioned him, the doctors tell him, "Your livers no good, you get cirrhosis almost." But anyway, yeah, my grandfather moved to Queen Street, and that was a nice area, too, the people was nice.

ME So, do you think the proposed rail alignment will affect any places of cultural—

DL Kaka'ako, right?

ME Yeah, Kaka'ako and Ala Moana side.

DL I tell you what, there's a judge and I concur with him. He said they should not touch Pohukaina School and that park, Mother Waldron Park. That park and school, now we talking about our Kaka'ako community, right, where's the parks going to be at, you know, they have one at the beachside over there, but that's more for seat recreation and what not, not like Waldron Park. We used to hold basketball games over there, tennis over there, you know, and what you call that—

ME Handball?

DL Handball, oh, we used to love that. And we used to play football over there, we loved the games, they got to leave that alone, they got to find another place, you know, condemn one other place, don't take that. I don't think they should take that, because next to that, on Halekauwila one side and I forget the other that's below there—there's one big empty lot over there.

ME Oh, yeah, yeah.

DL You know, adjacent to South Street, put the station over there, you know what I mean, it's historic that Pohukaina School, too, that area. Someday, they're gonna—if they give it away, they're going to wish they didn't give it away or use it for a train station, you know. That place is growing, more and more affordable homes, it has more and more affordable homes, right?

ME Keep the park.

DL Yeah, really, keep the park.

ME They were going to build the train station on the park, or, I think right next to it, I believe. I'm not sure.

DL Oh no, they talking about taking the park, too. You got to have the—what you call—parking lot.

ME Right, right, right.

DL Right? You got to get a way for people to get to the station, or they have to condemn, that's why the judge says, "Not in my backyard." They leave those alone, he said, "Leave that alone, try to find someplace else."

ME Its like you were saying, it's a symbol of the community, someplace where people can gather and you know, spend time.

DL Yeah, no really, really. You take on Ward, right across the old Gems, Sports Authority, you went over there?

ME Yeah.

DL What street is that, Halekauwila? Halekauwila, there's a high rise like that, you take away that, where can the children go? There's no other place, no, there's no other place for them guys to go. Unless they go down to Thomas Square or something like that, and that's not a park, that's where they hold their swap meets and sales and, you know, all that. I hope they don't try to take possession of that—oh my gosh, that'd be a sad day, a sad day.

ME Now, it will be in our report.

DL Huh?

ME Now it will be in our study! [laughs]

DL Really?

ME Yeah!

DL The community before used to be all out when they had basketball teams representing from Kaka'ako, aw man, big crowds. And, when they had politicians, those days they come to the park, go to the schools and then lie like hell and all this "Vote for me, I'm going do this..." And then that sucka take from underneath the money, yeah...crooks! [laughter] But, those were the days that's when the people of the community used to get together, sing up and then the guys get his okolehao, you know, the swipe, with that [makes gulping noises and gestures, then hides the "bottle"], and that cop used to come around, "Eh braddah, put that away!" "I only want one more!"

ME "You want some?"

DL Quick, yeah, quick, they wouldn't dare ask if you want some, they don't share. [laughs] Sure thing it used to be over there, let's up over there, crush! Slap over the head, "Eh brah, you know you not supposed to do that!" "I know, brah, eh, no worry, after this when the music going play, no worry." Guys used to get plenty kanikapila, play all night. And everybody used to like going to that, yeah, in other words, they got out of their homes, yeah. And then they had these guys that would sing in the park every time, they made a what you call, a get-together, and form one singing group and what not. I said these guys were grown guys, maybe forty or fifty years old, ho they could harmonize. On Friday nights, the park used to be loaded, just people used to bring their mats and what not, sit down and listen to the music, people used to have the children on the swing—they used to have swings, about eight of them, you know. They were over there—the see-saws, and then the parents are listening to the music.

ME How nice.

DL Yeah, those were the days, yeah. So, that's why I said, they should never take that away, you know.

ME They should try to plan the station somewhere else that doesn't affect the park, yeah?

DL Yeah, really, yeah. Condemn someplace else, yeah, don't try to take that away from the people, not really. Maybe about fifty years from now everybody like, "What, what that, we need that place," but not right now.

ME You shared some of your thoughts on the care of cultural and natural resources, and how do you feel about the preservation of cultural sites and of the natural sites, too?

DL I think that's a great idea, yeah, yeah, we got to preserve those cultures, those sites, you know, if you discover, or somebody discovers a place that is sacred ground, or it belongs to our crown or its part of culture, by all means let's keep it, you know, ain't going disturb it, otherwise, this isn't Hawai'i, this is going be L.A.

ME That's true.

DL "Look there's a rock," it would be like someone saying, "this looks like that was part of a fish wall [pond] or something — over here," you know, tells anything about the people's culture, li' dat from Kaka'ako. Whatever it is, you can go—like that Mormon place, that missionary someplace, that's part of our, you know, what you call, part of our, you know, historic preservation, right, you remember that law. You know, if you, or Lani [Lapilio, interviewee's daughter-in-law], or somebody discovers something, by all means, bring it up. That should be the —, because more and more, actually, it's a good thing that the Mānoa campus, there's a bunch of Hawaiian kids, and haole kids, and Japanese are going into that area. Lucky for us, somebody is picking up the what you call, 'cause they couldn't depend on me! [laughter]

ME Nah, you making everyone laugh.

DL I deeply believe in the culture and what not. Like I said earlier, I only wish I paid attention and would listen to my grandfather and learn to speak Hawaiian, god, I'd be sharp!

ME [laughs] You are sharp already!

DL If I was able to speak—when I hear these Hawaiians, these kids speaking—my grandson, he's fifteen, his name is Malu, he lives on the Big Island. He goes to his Hawaiian school—they speak—charter school or something like that, that sucking kid is an ace.

[Discussion of speaking Hawaiian]

ME Do you think information that you shared can be shared with the public in general, these places and the locations of some of these burials?

DL You know, I really like Punchbowl, but now they got that burial site over there, but, once upon a time, that—to us guys, Hawaiians, it was a—what you call—

ME A sacred place?

DL What you call...a place away from—just like being close to nature, I guess, you go and sit down and what not, and look over the city and what not. Now, you go up there and sit down over there, they make, "Eh, what are you doing over there boy? Let me see your I.D."

ME Are you talking about the not the crater, or just the—

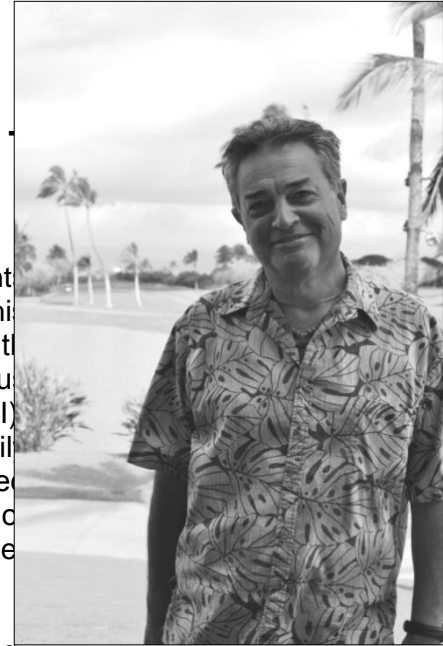
DL The top of that area, they used to get a look out. That's where my grandfather used to take us walking tour—and also up to Tantalus, all the way from Kaka'ako, we'd go all the way up to Tantalus to go pick up what you call—avocados, rosie apples—no mountain apples, though, wild papayas, sugar cane, yeah. I tell people that, they say, "What!?" "Yeah!" And to me, was fun, you know, because, outside of staying home all the time, you know what I mean, and seeing the same thing, I used to go with my grandfather and he show me sites, and he showed me plants that used to be medicine plants.

ME Oh, really?

- DL “Oh, this for boils, this one is for the kine, colds like that, tuberculosis.” He used to show me that, and ask me if I remember, nah, nah, nah!
- ME And that was mostly up mauka, you were saying, like Tantalus, up there—not so much Kaka’ako?
- DL No, no, no. Then, you know, all of a sudden, when the war suddenly broke out, there was getting more jobs, right, more people was coming in to Kaka’ako, more and more, you’d see all kind of influx of different nationalities. Like my old church—
- ME St. Agnes—
- DL —right across the street, used to a housing over there, and that used to be a camp over there, Filipino camp, mostly all Filipinos. There used to be Hawaiians and something, eventually they moved out, but the Filipinos was moving in and what not, but they never bothered nobody, you know. If you across there, going towards Diamond Head, on Queen Street, there was a huge settlement of Chinese and what not living inside there, and then in the back of them, Filipinos again, yeah, so, there was all kind of people coming in, so Kaka’ako started to change, gradually started to change, yeah.
- ME Were they living and working in Kaka’ako, or living and working somewhere else?
- DL No, no, no, not unless they opened up their own shop. There were a lot of Chinese that had their own shops, you know—food stores, clothing stores, yeah, they had it across from where I was telling you where they park the—what you call—trolleys, yeah, they was really ambitious. And then they opened the theater, yeah, worse yet—more people!
- ME [laughs] Where was the theater?
- DL The Kewalo Theater, and before Kewalo Theater—where Lex Brodie is at, there used to be a theater there. And, somehow, I’m not going to admit—well, I was part of it, rusty, yeah, the what you call, totun, you know what the totun is? It’s the metal corrugated, it used to be rust, so, sometimes you just poke your finger through there and the movie going on and you over there eating your crack seed watching the movie, [laughter] until the usher used to catch us. Oh, boy, and then he used to go to my grandfather!
- ME Oh, your poor grandfather [laughs], just kidding.
- DL I like talk about all those days, yeah. Yeah, I wish I could help you more, but—
- ME No, you do, you help me plenty, really, I really appreciate your time and sharing with me.
- DL Well, anytime, I enlightened your day today, right?
- ME This is the highlight of my week! Serious, no, thank you so much.
- [End of interview]

Interview with Michael Kumukauoha Lee (ML)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High-Capacity Transit Corridor -
Section 4: Kalihi to Waikīkī)
January 29, 2013 with Mina Ellison (ME)

Michael Kumukauoha Lee was born in 1958 to parents Randolph Martin Lee, Jr. and Sunny Jean Guerrero. Tracing his lineage as far back as Tūtū Pele, to whom he is a seventeenth great-grandson, Lee's genealogy also contains numerous notable historic figures such as Kamehameha III, Captain John Meek and Eliza Meek. Along with this rich family history, comes the lands which the 'ohana resided, managed and/or owned. Lee's large 'ohana is connected to the lands of 'Ewa, Lahaina, Kalihi, Kapālama and Honolulu, among other 'āina as well.



Lee has spent much of his life learning about, and teaching, traditional Hawaiian practices and beliefs. Lee is a papakilohōkū, a kahuna of the stars, and hopes to build an educational center dedicated to perpetuating this practice. He also learned to be a practitioner of limu medicine from his grandfather, Kino Valentine Guerrero, and Uncle Walter Kamana. Auntie Alice Holokai taught him the practice of Hā. Lee also studied with highly knowledgeable kumu such as Kumu John Lake, Alice Namakelua and George Holokai. With this knowledge, Lee strives to protect, preserve and perpetuate the Hawaiian culture. Release of the transcript received on February 6, 2013.

Summary of Selected Interview Topics

- Nu'uano is the birthplace of Wākea, who is also known as "Sky Father" from the creation chant, Kumulipo.
- The Kalihi/Pālama area had several fishponds, one of them being Kūwili, which, at one point, was owned by Lee's kupuna, Captain John Meek, who received it from Kamehameha III.
- There are several heiau associated with the Kalihi and listed in Soehren's, "A Catalog of O'ahu Place Names," (2008).
- Lands in Kalihi and Kapālama once owned by Lee's 'ohana were used for cultivating kalo.
- Today's Chinatown was once the village of Kapu'ukolo, which was owned by two individuals, Ka'ihio'ahu, who was the head fisherman under Chief Kahahana, and Kūihelani, who was the chancellor under Kamehameha I.
- There is an urgency for Lee to share knowledge which some believe should be kept "hidden." He expressed that if people don't share some of this significant information, it may remain "hidden" forever.

- Lee advises that there be a kapu kânāwai ceremony to restore the “sacredness” of the site. Such a ceremony would help to ensure the safety of all individuals working on, and living near, the rail project.
- Partnership between rail organizers and the Hawaiian community is essential for a smooth process. This would include honest discussion in regards to how much the Hawaiian voice will actually count, as many factors of the rail's construction are pre-determined by stringent safety, fire and access codes. He also noted that often times the Hawaiian cultural perspective can be quite different from that of a Western lens.
- In regards to an educational component that could be associated with the rail, Lee proposed a rail museum which could be housed in Chinatown within an empty building which the City already owns. This museum could provide information on some of the rich histories and stories of the area.
- Burials are likely to be found in Kalihi due to the large numbers of people who lived in the area throughout the pre-Contact and Historic period.
- Significant sites may not be visible at the ground surface-level.
- Traditional Hawaiian names should be utilized for the rail stations, and, specifically, the Chinatown station should be named after the Hawaiian village “Kapu’ukolo” which was located there. Also, information could be presented about early residents such as the Chinese watchmaker, Hana Vati, who befriended Kinopu. This story would highlight the transition from traditional Hawaiian culture to the time of merchant trade.
- The rail alignment needs to avoid any heiau areas, and should not block the view plane of the rising Makali’i.
- Every measure needs to be taken to avoid any destruction to pu’uwaina, karst, or any other feature, which may lead to the obstruction of freshwater flow to the ocean. This would directly and negatively affect cultural practices which depend on this wai reaching the sea.

ME Today is January 29th, 2013. This is Mina Elison. I’m here with Michael—

ML —Kumukauoha Lee.

ME —Kumukaoha Lee, and we are at the beautiful golf course over by his house in ‘Ewa. And so, we’re just pulling out documents right now.

ML So, this tells you when he got the land, it’s like 1824 from Kamehameha III. So, Kūwili, Kūwili is Kamehameha III personal lands from his own, his own land that they had.

ME And who is it that received it?

ML Captain John Meek.

ME Okay, okay, okay.

ML So, I have all certified deeds and registrars in here.

ME Oh, my gosh.

ML So, we'll do this here, and we'll go over there to eat, so, yeah.

ME So, I could take photos of this?

ML Sure, sure, take photos of whatever you want, everything is up for photos, yeah.

ME This is amazing.

ML Okay, now, first, I'll lay the foundation, 'cause this is set at O'ahu, look what O'ahu I says, it says, "Kamehameha, Kauikeauoli, Eliza Meek, Kamehameha." That's my grandmother and their son is John Meek Kalawaia, and my grandmother is Annie Kaho'owaha Kekuwa. I have all the birth documents and death documents inside. So, everything here, you'll be able to photograph and whatever, including the Maui genealogies. Okay, this, you can take, this copy you can take, yeah, so, enjoy, you don't have to, but, you can photograph this, this is going to start off the...so, are we going to have hamburgers, so when she comes—

ME Yeah! [laughs]

ML Just to make sure we're on the same page.

ME Yes.

ML Okay. So, here's the KSB genealogy, this is from Kamehameha Schools. So, we go here to Kamehameha—okay, Kauikeauoli, okay, these are his wives, Queen Kalama, and they had two children in March of 1842.

[Talking with restaurant server]

ML So, we have Queen Kalama's two children, that this goes, Keaweawe I and Keaweawe'ulaokalani II. Then, we have his sister, okay, and she had a son, but he died in Decem—September of 1837, then La'amea wahine, Ali'ihale is Eliza Meek, and she had a son, yeah, she had a son, so that's my grandmother, Eliza Meek, Ali'ihale. And now, I will show you why Ali'ihale is Ali'ihale. Here is...I have La'amea and everything, but, this is the genealogy, this is the pedigrees that date this genealogy. This is the genealogy here.

ME And this is of Eliza Meek?

ML Eliza Meek, so, here's Kamahameha III, and Ali'ihale is here, it comes from this genealogy, and it's dated 1839, she was born in 1820, so, yeah.

ME For the record, that's "45A" document.

- ML So, yeah, so, we have that. So, in the Maui genealogy found in the archives, it takes it even further, okay. Wait, this is from the Maui...So, what I'm bring to you, this, you can take a picture of what—this comes from the Maui genealogy. And this, there they go, they're talking about the Kamehamehas and they're talking the "kapu." So, Liholiho is kapu, so, this is King Liholiho, okay, Kamehameha was also Liholiho, but, Kamehameha III was also Liholiho, and then, La'amea, that you saw, is kapu, okay, and Ali'ihao is "wohi kapu," which means Eliza Meek, whose father was Captain Meek, haole from Marblehead, Massachussetts, her mother was Hawaiian, was "wohi kapu." Okay, yeah....so, who is it? Julia Alapa'i, one of her many husbands was Palikunihi, or Halekunihi, also, she married John Young and several other husbands, okay, this child, "Keikiinamiki," "The Child of Meek," that's Eliza Meek.
- ME Oh my gosh.
- ML Yeah, "Keikiinamiki" is "the child of Meek." Yeah, so, this sets up a, "He's not just an empty talker," this is what you call "finding of facts" in the genealogies, so the genealogies talk about all of this stuff. Then, she had a son, his name was Jack Meek Kalawaia. Okay, Jack Meek Kalawaia was her son, 'kay, now get this, this is a purveyor saying to the king, "You got to pay for the Jack of Clubs/Keaka's bill." Jack Meek is Keaka, so, "You're son's bill, Keaka, pay for it, you got to pay for your kids' stuff that he just bought in the store."
- ME Are you serious?
- ML Yeah, serious, Keaka, the "Jack of Clubs."
- ME You got this at the—
- ML —at the archives, the "Jack of Clubs," yeah, so they called him the "Jack of Clubs." Okay, and...of course, let me get some stuff that shows you that Liza Meek—
- ME And, can I get some biographical info, like your birth date and birthplace?
- ML Yeah. Here's the genealogical thing from Kamehameha to us.
- ME Wow.
- ML Here, now, this is the Meek family genealogy book, and in it, they talk about Keaka (Jack), La'ika (Liza) and Kimo. So, this is that, plus, it has Liza's Hawaiian poetry written in Hawaiian with her signature on it, and, so, she talks about—this is Liza's poetry, with Liza Meek, yeah, so, if you want a snapshot of that—okay, these are all of her poems.
- ME Oh my gosh, this is amazing.
- ML These are all her poems, with her signature on it, in English, but, also written in Hawaiian. She talks about going to Kaua'i— that's where she married the king, in Kaua'i. I got their marriage certificate.
- ME Oh my gosh.

- ML Yeah, it said—
- ME What a family history.
- ML Yeah, I know, I know, trippy, trippy, trippy...Okay, Grandma, she was the great granddaughter of Kamehameha the Great, okay, because Julia Alapa'i—Julia Alapa'i was the granddaughter of King Alapa'i of the Big Island. Her mother, Kauwa'a, was, after the Battle of Nu'uaniu, given to Nāhili, the general of Kamehameha, and from that, two daughters were born and Julia Alapa'i was one. But what most people don't know, Nāhili was Kamehameha's son, and it was the son of the royal tapu Tahitian princess, her name was Malia Tamatoa, the daughter of the king of Samoa and Pape'ete. She came to Maui in 1736 with her brother, Taua, and she was called Mala, okay, 'cause she landed at Mala in Lahaina. She was also known as Kaumokunuiakea, okay, by the Hawaiians, she's part of Queen Emma's genealogy. When she was forty, sixteen year old Kamehameha went with her, and she got Nahili, as a late birth. She died in 1858, around there, 1850—1758, 1759. She's buried at Hale Auau Heiau, up there, which I put in for NAGPRA, yeah, Liza Meek is the great-granddaughter of Kamehameha I, and the great great-granddaughter of Alapa'inui, king of the Big Island. So, that's what makes her wohi kapu Ali'ihaoe. So, now, for the ali'is, they never co-habitated with anybody who wasn't family, they slept with only family: cousins, sisters, mothers, aunties, whatever, that's the way it went. In the letters of Queen Emma, she talks about my grandmother living with—Eliza Meek, 'kay, daughter of Captain Meek, okay, is the mistress of the King Kamehameha IV, okay, so, it's all in here, and it talks about, it talks about intimate stuff that the king did with her, on the dates and times that they did. You can do whatever you want with this stuff, go for it.
- ME Oh my gosh. This is an amazing, amazing book.
- ML I'm going to document every—I'm going to take you on a trip, all through documentation.
- ME I don't know if it required reading for schools, but, it really should be.
- ML It should be. I would say "Eliza Meek, the Queen of Diamonds." She had three kings as her kāna kāne—one of them was William Charles Lunalilo, she's the divisee in the will. She's his wife, his common-law wife, kāna wahine, and I have the documents for his will and it names her as her divisee, the only woman that's the divisee in his will. This is the unwritten history. This one, it's really sort of—she tells him "Eat shit," and he clips her—gets angry and clips her with a stool or something, come get a doctor, stitch her head—Hawaiian love, yeah. So it's all in Queen Emma's letters, all in Queen Emma's letters, you know, she's naked with pearls, okay, so, and she was the kind of woman, okay, and here it goes—this is more stuff, yeah, this is more stuff, 'kay. Ali'ihaoe is what she was known. She rode the horse "Pua" with twelve pa'u riders behind her through town showing it off, okay, and more stuff, these are all written, documented in Western documentation by Queen Emma's journals, and also the [book] "Prince of the Sandalwood Trade" [Merchant Prince of the Sandalwood Mountains: Afong and the Chinese in Hawai'i (Dye 1997)]for, um, saying that she was the mistress of Lunalilo, all written in history...keep on going.
- ME What a lady, huh?
- ML And she swore like a sea captain, 'cause her father was a sea captain.

ME And where was he from?

ML Marblehead, Massachusetts, goes back to 1668, Eliza Meek and this is William Charles Lunalilo, this is his probate, so, that's grandma in it, so, she's the divisee, she gets all his ukana, 'cause she was there at his deathbed, 'cause she was his mistress, and—keep on going, yeah.

ME Wow, so just for the recording, this is—

ML The probate for William Charles Lunalilo.

ME —and it has “72” written on it.

ML Yeah, yeah, anybody can go through the probate and find Eliza Meek there, it's all there in the archives, so, this is no empty talker here. This is more of Eliza Meek in the probate.

ME Oh yeah...what a lifetime of work that you've done.

ML I know, tell me about it. Okay, here's the probates, here's the probate thing, if they want to look up the probate—Lunalilo's probate with Eliza Meek in it, the exact section, okay. Here's more of Eliza Meek in that probate. And like I said, this is not empty talk, I'm going to back up everything I say with documentation. There we go.

ME This is amazing.

ML There we go.

ME And so, she grew up in Honolulu, then?

ML She grew up in Honolulu, but also—and this is the “Sandalwood Prince—”

[Restaurant server arrives with meal]

ML In the “Sandalwood Prince,” it says, “C'mon, honey Liza, we got to go to bed.” That's William Charles Lunalilo saying that to Grandma.

ME That is so crazy.

ML It's all documented in history...And of course, in the will of Kamehameha—this is Kamehameha III's will, our family is in the will, John Meek, okay...

ME Interesting. So, what did she end up inheriting, all those properties that you highlighted?

ML No, no, no, it actually tells that the properties should go to Queen Emma, yeah. She was his cousin, the cousin of all the Kamehamehas, the granddaughter married the son, which was what they did in the old days...

ME If I could just ask you your birthday, and where you grew up?

- ML Mine is June 15th, 1958, conceived in Hana, Maui, started out in Hana, and we moved to Lahaina in 1962, then moved to Kuli'ou'ou in 1962, latter part of the year, and, grew up learning all the stuff from my grandfather.
- ME Really.
- ML Cultural practice and everything.
- ME And what was his name?
- ML Kino Valentine Guerrero. I did meet my Lee grandfather, in Hana in 1961. He died in '73, he came to live with us for a while...This is Richard Meek's will, certified, with my grandfather in it. That says Jack Meek is my cousin. Jack Meek died on the same day as his uncle, right after he signed it, six hours later, he died. So, that's why I know that's my uncle and no other. When my grandfather died on the same day as his uncle.
- ME Oh, that's wild.
- ML My grandmother was his eldest daughter, Annie Kaho'owaha Kekuewa, she was so kapu, she could never touch the ground, a servant carried her everywhere.
- ME Oh my gosh.
- ML Hmm hmm. She was born in 1859, in October. His last daughter, Eliza Meek, was born in 1875 and in 1891, he left her \$12,000 in property and stuff. For that time, it was really big...So, you're going to eat, and I'm going to continue.
- ME [laughs]
- [Short discussion on interviewee's past health]
- ML So, the royal background, the Meeks have tried to cover up the actually birthdates of the family because the family made money—not by going after the Crown, but going after Crown Lands. So, how did the captain do it? His first son, John Meek, Jr. II—Captain Meek was John Meek, Jr. I—he had a brother who was born a year before him, who died, and he came a year right after, so, they used him as a replacement for the boy who died. The boy who died was John Meek, and they called this replacement, John Meek, Jr. I. Captain Meek had a son, John Meek, Jr. II, and in the journals of Marin, it says, "...the Baptism, fourth of July, 1819, today, the children were Baptized, I was guardian of the son of John Meek." This is Marin's journal....it is set up the true birth date of Captain Meek's son. On the gravestone it says he was born in 1821, the truth is that he was born in 1819, probably in March—on the fourth of July, he was Baptized. Of course, they don't want people to know because, who did they marry him to? The granddaughter of the king of Kaua'i, George Humehume's—who was the heir, his daughter, Harriet Kawahinekiupe Ka'umoali'i, was my uncle's wife, so, they were marrying to royalty for the land, 'kay. She died in September 1843, in Lahaina, and then John Meek, Jr. II, marries Princess Kapo'okalani, who was the granddaughter of Ka'umoali'i, she gave him a son, and the son's name was John Meek, Jr. III, Prince Kapo'okalani, so, you see the family was into using their children to advance the money situation. So, this is Prince Kapo'okalani, and there is a family

resemblance between me and Prince John Meek, Jr. III. That's Prince Kapo'okalani. This is Captain Meek, my grandfather, my fifth great grandfather. Here's also another picture, as he is older, Prince Kapo'okalani. That's my blood.

ME Kapo'okalani?

ML Yeah, Prince Kapo'okalani, John Meek, Jr. II. This is his mother's sister, Princess Abigail Pomaikalani. That's Princess Abigail, my aunt. She was hānai by Queen Lili'uokalani, so, she's—her father, Ulualoha, was the konohiki and first cousin to Kamehameha I, they shared the same grandmother, Kalanakauleleiaiwi, that's the Kaua'i branch of our family. She was the sister of Queen Kapi'olani, yeah, that's all in my family, and this is George Humehume, a picture of George Humehume, prince and heir to Kaua'i, prince of Ka'umuali'i, all family. So, we're in Queen Kapi'olani's family and in that Meek family book, there is also Abigail's poetries in here, as well as Harriet's poetries are also there. Princess Abigail is in here, as well as my—Abigail...this is Kapo'okalani—Harriet Kapo'okalani's genealogy—her stuff is in here and so it Abigail's, I'm trying to find Abigail's...yeah Kapo'okalani, yeah, that was her mother, and Abigail's and her poetry in their handwriting with their signature—Kapo'okalani's. And more of Kapo'okalani's stuff, so the family was—all of the family, and they talk about his birth in here and stuff, that's the Meek family genealogy book. So, that's only the brother, so, with the sister, she was—to all of her cousins, she was passed on. Now, they tried to say, in Captain Meek's will, she was born in 1833, however, I beg to differ based on this journal based on this sea captain. That journal, and this is—you want to take the picture of this because he says in his journal...'kay, this is the chapter he talks about, and, I'll show you the chapter. He meets Eliza Meek's sister, Elizabeth Meek Crabbe, and he thinks its Eliza, but she goes, "No, I'm not Eliza," she says, "I'm her sister." And she said to him, "I'm her sister, but I just got married to Horace Crabbe." Okay, so, she was married to Horace Crabbe in June of 1858. So, what happens is, he goes, "Oh, that's right, twenty-something years ago, I met your sister when she was sixteen." So, you do the math and you find out 1820, and here's all the citations of her being the mistress to the kings, yeah, so, you can take a picture of that, these are all the things. And, of course, here's a record of Kinau writing to Kamehameha III, in Hawaiian, saying, "I'm really concerned, you're breaking your marriage vows." [laughs] But, this is the Hawaiian, actual letter version, that's the English translation of Kinau to Kamehameha III saying, "You're breaking your vows left and right." So, do we document this, or do we document this up a hilt. It's like, "Excuse me, bradda, but, we're supposed to be away from your Hawaiian cultural practice." But then, he goes and says, "Sista, I'm not a Christian, I never have been a Christian." So...that's part of it, that's part of it, and this is part of it—all from the Archives. I think that is one, and this is the ending part of the latter. That's the ending part of the latter from the archives. So, it's like, bradda, extra-curricular activities, that's why he had so many wives, but...

So, here's a better picture of [the cover of] "The Prince of the Sandalwood Trade." The other one was really kind of mucked up. Like I said, I'm going to take you on a journey that's all documented, no empty talk here. And then just to throw in some more, this is for Gini La'ila'i, she's also on there with two sons, Kiwala'o and, um, Kiwala'o, and Albert. She's on the genealogy, too, on the very far left. Just to show you precedent, it wasn't just my grandmother, there were more involved—more players to the party.

ME Wow.

ML It was what it was, Gini La'ila'i, Jean La'ila'i. So, it is what it is—history and documentation, it is what is it, okay...this was my certified marriage certificate of his son, Kalawaia, to my grandmother Kekuewa—Jack Meek. So, a certified deed...the death certificate...this is his divorce from my grandmother, but, it clearly shows, that he was living in Waikīkī, and she, in 1849, when that marriage certificate—was living in Kalihi, so, I mean we're talking about Kalihi.

ME Yeah, yeah, yeah.

ML This was our family bible stuff that had their births in it. Like I said, I'm not going to give you empty talk, I'm going to give you documents.

ME That is special.

ML Okay, so, here is Mary Ann Newnes' certificate of death that shows who her mother and father was, John Meek Kalawaia, you know. And Annie's certificate—John Meek Kalawaia, yeah, so, we're not whistling Dixie here, we're actually...marriage certificate, Annie Newnes. Of course, the son that—Jacob Martin Lee was the son of Peter Lee from the Volcano House, Peter Lee Road. My father's certificate, my grandfather's certificate—Lee, yeah, that's my grandfather.

ME This is your grandfather?

ML That's my grandfather.

ME Randolph Martin—

ML Randolph, yeah, so that's Mary Ann Newnes.

ME Okay...wow.

ML Yeah...My father's...

ME Thank you so much for sharing this.

ML Mine [birth certificate]. Like I said, I'm going to make it in documentations, and not empty talk, yeah...Part of it is, too...Oh, I'm sorry, this was what you missed, you only got this, but you didn't get that, so, that's the "Prince of the Sandalwood Trade." So, it wasn't—these were the researchers for O'ahu Cemetery, that talk about the same thing, that talk about the same thing. Here's the Kalihi Map of Princess Po'omaikai next to Kekuewa and, I'll give you the map so you get this key—this is the key to the map, and this is for Kalihi. And now you got Pomaikai Kalani next to Kekuewa, yeah, family, yeah, so, again, it's in family lands as well as documented. This is not empty talk. But, that lays the foundation for all of this.

This is the one for—after my grandmother had divorced my grandfather, John Meek, she had four children from him, 'kay, then she married Mauiawa of Kinopu, this is the Kinopu side of the family, they also live in Kalihi as well, both —...

So, that's part of the recognition that I got through Burial Council, Paulette [Ka'anohi Kaleikini] and I are the only two recognized for all the iwi that have been found so far. So, this is the...in the—this is the...archives, for this case, Jack Meek was in a case to get his children back because my grandmother hānai'd his children to his hānai mother. And Liza Meek and Captain Meek tried to get his son back, Hua, or Kino, and it clearly says that Kalawaia lived with Captain Meek, and Kimo, who was hānai'd, lived in Kalihi.

ME Oh.

ML And here's the genealogy for Abigail and the Meeks for the royal family that I just talked to you about. That's not from pulualoha[?], that's not empty talk. So, that's all the stuff from the royal stuff on that side. And a lot of people—and this is the one from Peke Davis—Isaac Davis to that first wife, the princess of Kaua'i...

This is the patent for Captain Meek, for Kalihi, the Royal Patent...Kalihi Royal Patent.

ME Do you know where—you just showed me the map—

ML Right.

ME —what area that is now, do you know?

ML We'll get to that, but I just got to get rid of these documents.

ME [laughs]

ML And this is Eliza's—her deeds for living in Kalihi, too. So, this is this, and this, yeah, part of the Royal Patent. And this is Liza Meek living in Kalihi as well, there's that, and that.

ME That is so...

ML This comes down to a big case that took place. This is Downtown [Honolulu], okay, and Captain Meek up to— Kamehameha III to Captain Meek, Captain Meek owned this property, Kalawaia—Kailikole Kalawaia lived here. Part of David La'ika, Kalawaia gave a big chunk to Gulick, that's how you got Gulick Street.

ME Oh.

ML Okay, and, this is a very famous case that is of record, and, what this case sets up—and here's Keaka in Kalihi, his Royal Patent in Kalihi. Like I said, I was going to show only documented crap. So, his hānai mother, in her probate, Kailikole Kalawaia, she was the next door neighbor who had hānai'd this boy to keep it quiet, and so, this hānai to Kailikole Kalawaia, Liza is present there—they talk about Eliza. What happened there was, in this very important case, and it surrounds these things, is that David La'ika, her husband—that was the second wife, his first wife was Laumaka of Laumaka Street, and she had, from her father, this big ahupua'a and was the konohiki of this area that had three heiaus on it, okay. This is the gift that doesn't stop giving. Okay...so, my grandmother in 1862 hānai'd three of John Meek Kalawaia's children to Kailikole Kalawaia, his mother, his hānai mother, okay, but then she died two years later and he had to go after the children to get 'em back.

Yeah, Kailikole Kalawaia to John Meek—to Captain Meek, the ahupua'a that was left to her husband, yeah, Captain Meek bought it for like, \$2,000, yeah. And upon her death, he paid all of this stuff, two-thousand something, for all of her ukana because she took care of his grandson. And there's her stuff on that, it's the children of John Meek. David Laumaka, when she died, this is the probate that certified—the probate that is certified that makes him the konohiki by the Supreme Court giving it to him, and all the fishponds and everything in Kalihi.

ME Oh my gosh!

ML You can do that, yeah. So, you're not going to find this in any history book, it's all in the documentation of...'kay...

ME So, Kalawaia is John Meek's son?

ML Uh, Kalawaia is—it gets confusing. Okay, you see, Kamehameha III and Liza Meek had a son, John Meek, they lived right next door to Kailikole, so, she gave the baby to Kailikole. Both, David La'ika, full-blooded Hawaiian, Kailikole, full-blooded Hawaiian, in this, it says John Meek is hapa haole, he's half, so, how did full-bloodeds give a half-Hawaiian—I mean, and half-haole. Okay, but in the documents it said, he never lived with them, he lived with the sea captain, hello. Then, when he had four children from my grandmother, Kuewa, or Kekuewa, she kept my grandmother and hānai'd the three children to his hānai mother, because she was the motherly type, yeah. So, she hānai'd them, and then, two years later, the hānai mother died, and then John Meek had to go after his children. And who was helping him? Eliza and Captain Meek.

ME Oh, okay, okay.

ML Why would they help out a neighbor's kid?

ME [laughs]

ML You know, the preponderance of evidence, yeah. And, oh, by the way, my grandmother sues Captain Meek and names all those children that she hānai'd to Kailikole to get a chunk of land in Nu'uano, and he does! Oh, just, unexpectedly gives these fern[?] children, his land and doesn't put up a fight, but it's in the probates. Like I said, I'm going to document this little stroll through...

So, and then, here's that equity case of Kuku'e versus La'ika, okay, "La'ika" is "Liza." Okay, so, why is it—'cause they're going after the kid, Kimo, who is Pua, so, this was Liza going after her grandchild and Captain Meek is appointed the guardian of some, god knows who kid next door. I mean, like I said, the preponderance of evidence clearly states that....there's a paper trail that's a mile long.

ME [laughs]

ML You just have to look.

ME Yeah...

- ML So, here's the certified bill of sales for \$2,000 for land, \$125 for a coffin. Most Hawaiians owned \$150. Fifty-dollar saddle, and whatever, he's paying this amount for a coffin, 2,000 for land, and it's all certified. The lady next door, just the lady next door. She's full-Hawaiian, that is the broker between all his grandchildren and great-grandchildren, you know, surprise, surprise. You just have these, what we call, uncomfortable truths that just pop up all over the place.
- ME Right.
- ML So...here's another one with that lawsuit case with Liza going after her grandchildren...This is from the Estate of Richard Meek that talks about John Meek dying twelve hours later, so, here's the probate and then, under here, in—and then how does this little nothing boy have \$11,000 to give in 1891, which is like millions, to this nothing-muffin boy. And the probate for that, you know, it's just like so interesting. This is the unwritten history of Hawai'i, but it's all there, I mean, like I said, these are all...these are all uncomfortable documents for the historians because it's in writings, it's in journals, it's books, it's in legal documents, showing that the footy prints are all over the place. But, you have too—and then, this is a picture of David La'ika—but you have to get this background to get the significance of why the properties were given from Kamehameha's properties—Paliuli in Nu'uano was given to John Meek, that's his personal property, Kūwili in Pālana was given to the Meeks that's his personal property. So, why so personal? You know, so, why is this always so personal? And then, this is my grandmother, in her thing, our family genealogy, and her mother's side of the genealogy. In 1902, sworn under oath, by getting it from my great-great grandmother, under like a legal deposition of her mother's side of the family. You can't paint this history until I take you on this journey, prerequisite journey first.
- ME [laughs]
- ML That, and then that, because, I'm backing it up all in documents, certified sea of documents. Okay, this one is for John Meek's last daughter, and that's the amount of money he gave to her.
- ME Oh my gosh.
- ML So, how does this nothin'-muffin boy becomes a trustee on Punahou School, you know? How does he show up and become this big thing. Now this is part of the land cover up of my family I have over here. These documents show, this is 591, Kamehameha III gives it to him because of my grandfather. And so, this thousands of acres of land that Kamehameha III gives them, they didn't pay for it, they didn't do anything for it, except Liza produced this son and they covered it up, so, all of this land, Captain Meek gives it to his children, Eliza and everybody, and then, five years later, they give it back, they're clouding title. 'Cause they weren't—this was an extortion back then, to—this is why nobody wants to bring this up. But I'm for the truth, put it on the table—it is what it is.
- ME Right, right, right.
- ML Like it or not, this is the history. Talk about the French Revolution. This is it, whether you like it or not, this is the truth—it's all documents. So, that...Julia Alapa'i's Royal Patents for the area, her genealogy—I have her genealogy.

ME Wow, wow, wow.

ML Her Royal Patents, everything, I didn't leave a stone unturned. Snap away with everything you want. It is what it is...family jewels hanging out there.

ME [laughter]

ML More goodies, more goodies. This is not empty talk, not an empty story of the empty —, which I hear all the time, and, I won't go there, I refuse to go there. But the case with Laumaka and everything, it's the seminal case in history...This is the Kalawaia land for Queen Lili'uokalani...for Kapālama, I believe, and several other places. I said it will all be backed up in fact—finding of facts, this is what a court wants to know, where's the beef. Most people keep this secret, and then, you know, the “don't go there” type of thing...

ME So, this one for Kapālama is Royal Patent 2491?

ML Right.

ME LCA number 108. I'm really bad with these numbers—either a one, or a...one.

ML And here's the Kapālama Royal Patent—Captain Meek, with the certified stamp on it...Here's the Meek—this is from Bishop, this is the Meek-Queen Kapi'olani connection. This is from Bishop Museum, Bernice Pauahi, here's the thing, it shows Queen Kapi'olani and the connection right there. So, finding of facts, of where to find all of this stuff...And here's my recognition in Burial Council, the Kaua'i family, Kaeokulani, Kalanikūpule, everything that was—that's the secret stuff, the secret documentation. And “Hawaiian Genealogies” by Edith McKenzie for the Meek's side. McKenzie's genealogy for the Meek side.

ME Wow.

ML I said no empty talkers here, all back up in documentation. Yeah, so, this stuff is to show, so, all for real, not bullshit that I'm handing out, but, that's all our family crap, as is.

ME The jewels! [laughs]

ML Hanging out there!

ME It's amazing.

ML Yeah, so, when you look at these—you never going to look at this map the same way again, yeah. And this is part of, like I said, I back it up with all kind of facts, not empty talk. So, when you take slice-by-slice of this map, this is my family, yeah, who — the stuff. From the KSBE's own genealogy, I mean, how can Eliza be sleeping with all these kings, and, oh by the way, this stuff with Kamehameha III and all his personal private properties that go to them, and this kid, you know—fall off the radar scope. Because Captain Meek became the Harbor Master and I have his Harbor Master appointment right here... That's all family property...Kapālama, but more than Kamehameha Schools, there's a lot of history in our family.

ME Wow.

ML Now, LCA for Keone, LCA for Grandpa Kamehameha III, Julia Alapa'i Kauwaha, Captain Meek over here, yeah, that's all our family.

ME Oh, that's so awesome.

ML Yeah...

ME I know this one [map] is in the packet [of maps given to interviewee]. [laughs]

ML Okay, that's good, that's good.

ME You can always have an extra copy.

ML But, I just highlighted where my family is all over the place, yeah.

ME Right, right, right.

ML Liliu'okalani's stuff that our family sold to her.

ME So, while it's out—I don't want to—you know when thinking about where the rail is going to go, do you know—

ML I actually have the things here, its somewhere under here, I have the route.

ME I have one map, okay.

ML It's part of this mess of tons of documentation I have...[looking through papers] I know I have all the sections...But what you need to do is, while I'm getting it, is look at this or copy this, this stuff because this has the specific stuff—it has the heiaus on our family property, so, you do that while I try to find the—

ME I have this one.

ML Yeah, well, I have a better one.

ME Okay.

ML I just have to get it...

ME So, the ones highlighted are—

ML —they're family.

ME —on the family properties?

ML Yeah, family properties.

ME And this is from “Sites of Oahu?”

ML No.

ME No, oh, that’s the Soehren [A Catalog of O’ahu Place Names Compiled from the Records of the Boundary Commission and The Board of Commissioners to Quiet Land Titles of the Kingdom of Hawaii (Soehren 2008)]...[interviewee continues going through documents]

ML I know you took a picture of this, but, I don’t know if you took a picture of the keys, you know, ’cause they’re going to say, “What does that come from?” You know.

ME Yeah.

ML But, as you can see, there’s a little more smoke, and there’s got to be a fire with all this smoke that’s billowing out of this stuff...Here’s another one that’s exactly, they’re going after the kid and stuff and Liza’s in that...And then this is the Kamehemeha III will with the Meeks in it...And there’s this piece of land that he mentions nine times in that—part of it goes to Captain Meek, who sells some of it in 1864. Here’s the Laumaka one, of her stuff. And here’s Kekuewa’s Royal Patent in Kalihi. It’s Laumaka’s stuff, and it’s her ahupua’a and Kekuewa’s Royal Patent in Kalihi...So, unprecedented sharing here.

ME I know.

ML And for access of stuff, because the reason why is, I want to set the record straight. I don’t care what people think. But I believe you got to go where things are. You can go through Julia Alapa’i’s stuff. I don’t know if you did copies of this bullshit stuff.

ME Yeah, yeah.

ML Okay, there’s Liza, there...I don’t know, sometime, I’m just—I missed something here, but the rail stuff, I had it, but it might have been in another stack, but, yeah, so, well you have the specifics there, if your guys want to find out if any of this was dovetail, or near the rail as a historical property or whatever, but, in my stuff that I gave you, it talks about the three heiaus that were there, and, this kind of research, most people are not going to do, they’re just not going to do it because it doesn’t affect them anyway. But because this is my family, I want to set the record straight of what was really going on, you know, finding of facts of what’s really going on down there, because my family was in Kalihi—all over the place, and Kapālama—all over the place. As well as in ‘Ewa and many other places, in Lahaina...[interviewee packing up ukana]

But, I think it was worth the lunch...

ME [laughs]

ML Because, you’re going to get what you didn’t get on any of your interviews.

ME Yeah, no, no, no.

- ML Nothing like this, and like I said, not empty talk, what I got to say, let the documents do the talking for me.
- ME Of course, of course.
- ML And let the preponderance of evidence speak for itself.
- ME Okay. So, how much time have you spent in Kalihi area, are you pretty familiar with the Kalihi area?
- ML Actually not, actually not. Up till three years ago, I didn't even know this history, neither did my father or my grandfather because my great grandmother kept it secret 'cause she was afraid of the gab. This is not a really pretty secret to talk about, and they were killing Kamehameha heirs. There was a case in 1900, guy proved this case ended up being pushed off the road, at the Pali, and he died. People got the message right away, if you want to live and breathe, don't be—
- ME Don't bring it up.
- ML Don't bring it up. So, but, I did bring it up—the first and only that brought it up in the O'ahu Island Burial Council and it's being looked at —, so.
- ME You mentioned that the heiau that were on your family's properties, is there any other sites you think, in Kalihi area, that should be—
- ML Well, there are four heiaus, and, what you took the picture of has the four heiaus, and that's the only heiaus that were known to exist, yeah, so, I don't think any of your other people are going to talk about heiaus, but, yeah.
- ME No, no, no. And. what do you think about the likelihood of burials in Kalihi area?
- ML Probably good, because, you got to go back, like, three hundred years ago, four hundred years ago, when, you know, there would be a good chance, 'cause, when Captain Cook came in 1778, March 17th, he said there were 1.2 million people, didn't have cemeteries, so, they were all over the place.
- ME Right, right, right. And on the way over here, we talked a little bit about your connection with Chinatown.
- ML Yes, that was the village of Kapu'ukolo—that's a whole other folder, I have a other folder for that, and, I have the maps of that, and everything from 1810, and, that starts with, um, the po'o lawai'a, the head fisherman under Kahahana who was this king from 1770 to 1781, and then the next king was Kahekili from 1781 to 1794, 'kay, and then Kalanikūpule from 1796, and then Kamehameha, and this guy, Ka'ihio'ahu, this little gathering place, Ka'ihio'ahu, like the island of O'ahu, he was the head fisherman, given half the village of Kapu'ukolo, p-u-u-k-o-l-o. The other half was Kuhihelani, the chancellor, Kuhihelani. And he was the chancellor under Kamehameha I—the governor. And, so, this is where Captain

Meek met all this cast of characters. Captain Meek came to Hawai'i in 1809, and that's where he met John Marin, Kamehameha, and then, my grandfather, John Meek and his brother, Richard Meek were given the monopoly for the sandalwood trade. I have the document that shows that they were they guys who ran the sandalwood trade.

[Speaking with restaurant server]

So, they had the 1,400 acre ranch here, called the Big Tree Ranch of Kalauao and they had 5,000 heads of cattle, and the Meek family ranch became the Campbell Estate.

ME Oh.

ML Yeah, yeah, so, Mikahela Kakauonohi was the holder of the Royal Patent, my aunty, 43,000 acres in 'Ewa Moku. The Meek—okay, Kamehameha III gave Captain Meek 5,000 acres of Wai'anae Uka, it was contested in 1872 by John Dominis, and because my grandfather couldn't produce the original source deed, it was turned into a grant, yeah, Richard Meek was blind, Captain Meek was very old, and so it was turned into a grant. But, if we found the original source deed, we'd get 5,000 acres worth, maybe about a billion dollars, yeah, yeah, 5,000 acres of Wai'anae—all Hawaiian Homelands would be under us in Wai'anae, and then some. So, that makes me, because of the Kamehameha line, I'm the seventeenth great-grandson of Tūtū Pele, and in my Kahoma case, we won when I brought out the birthstone of my grandfather, Opeloha'ali'i, my sixteenth great-grandson, first son of Tūtū Pele and Kamapua'a, and he's buried at the Pu'u Leina, Pu'u La'ina right next door in Kahoma on Maui, and the first time we stopped a development with the cultural practice knowledge that I gathered.

ME Wow!

ML Yeah, so, and the thing about it is, when I was teaching at Damien's Religion Department Chair, there—started in 1992 to 2002. In 1994, I was living in School Street, in Kalihi, and in a dream, Tūtū Pele—Tūtū Papa Nui, my sixtieth great-grandmother came down from her temple right above.

ME Oh my gosh.

ML Yeah, on our family land, the temple right above, she picked me up and she released me from all the kapus that I was taught. That's why I could bring out all my sacred knowledge as a cultural practitioner, yeah, so, those were—and you can see where the genealogical bloodline and kuleana is for all of that, so, I was taught from several teachers since the '70s, John Lake is my—John Keola Lake is my Hawaiian teacher, Aunty Alice Holoka'i, who lived with Queen Lili'uokalani from 1906 to 1910, Alice Namakelua, who cooked for Queen Lili'uokalani as a ten year old in 1904, George Holokai, the master hula chanter, he was my teacher, Uncle Walter Kamana, the master teacher on limu, and, also, my grandfather, Kino Guerrero—Valentine Guerrero, master kahuna of the ocean. So, all of my teachers and all of this stuff, and, of course, my classmate at St. Louis was, um, my classmate at St. Louis was Aunty Maiki's son, the master hula dancer, so, I got to rub elbows with Aunty Maiki, and then, of course, my dad bought the Willows Restaurant after the Halekulani, and so, we had all that gang over. Yeah, so, the gift that kept on giving.

ME [laughs] That's awesome.

ML Yeah...

ME Do you know about the land use on your family land, what it was being used for?

ML Oh, yeah, kalo, yeah, they were growing kalo, and of course, fisheries with David La'ika who was in charge of the fishponds. And what they did regularly, like when Lamaka died, the ahupua'a went up for sale, the thing about it is, it's allodial. Allodial means you can sell your interest, it gives back. Our family still owns a chunk of Kalihi, that whole ahupua'a belongs—we could go Quiet Title it right now, screw up the rail big time.

ME [laughs]

ML But, my plate is so heavy. The land issues—my cousin who's related to Princess Victoria Kamāmalu, her genealogy for land goes like this [interviewee motions arms to make them wide]. You know, it's just huge. My genealogy goes like this [interviewee uses both hands, close together, to signify something narrow], cause it's Kamehameha III genealogy, but, I'm not interested in the land stuff right now because I'm interested in securing our iwi kūpuna rights, our water rights, um, stop destroying our land before we have nothing. It doesn't make sense for me to spend years pushing on the land and it's all pilau and desert island.

ME And, on that note, you know, if iwi are encountered in Kalihi, Chinatown, Honolulu area—

ML I've been pushing with Kaleo Patterson that there needs to be kahus because the kapu kāmāwai is broken, the sacredness, we need a kapu ceremony to bring back the sacredness, 'cause I believe that people going to get whacked, the guys working and also the people living around, 'cause huhū, 'uhane huhū. So, what you need is to have kahus come and immediately soak it up with the limu kala and take away the anger, and then, they said burial in place, you know, protection of the iwi, an assessment that has to be done with the OIBC and the SHPD, but that should be something that has nothing talked about, and I keep on bringing it up—that's something that needs to be done. And, when they say burial in place, we're under curation of NAGPRA when it comes to the Programmatic Agreement, so, there's a protocol that even though Paulette [Ka'anohi Kaleikini] says, "You know, Grabauskas—Dan promised it," yeah, but the Federal Government has another—in the Programmatic Agreement on their protocol, on their curation and moving and stuff. What was not in the Programmatic Agreement was her AIS lawsuit held up by the Supreme Court, so, that's why everybody could yak-yak, chime in, and then kissy-kissy, but, under the Programmatic Agreement, you don't have that luxury because the Feds have their own rules that they have to abide by, and it's not opened up, it's the Programmatic Agreement which can be problematic in the sense that everybody can't yak-yak and Grabauskas' promises mean nothing because basically, the Feds tell you what's going to happen, not what you think should happen—or you hope should happen, it's just because curation is done by SHPD in holding the iwi, it goes under those rules, and, so, people are not akamai to know that once that happens, a whole set of rules is forced upon you 'cause you're taking Federal monies, matching funds.

So, this is what the Hawaiian people are not prepared for, is the lovelovey kissy stuffs the moment the actual Programmatic Agreement comes into phase, and, no transitional explanation has been given to people, so a lot of huhū is going to take place. I'm not trying to avert it, because the rail, unfortunately, from its inception, the way it's been developed is, Hawaiians equal trouble, so stay away from Hawaiian issues, which has caused more trouble, instead of dealing with it heads-up, which all the big developers in Waikīkī do, and partner with the Hawaiian community, it runs so smoothly. But, you know, if my suit is upheld for the EIS, they'll de-certify the 1.5 billion dollars, they'll have to start again, plus the EIS. And the penalties in the contracts will go into the tens of millions of dollars because they refused—three years ago when I sat down with Matt McDermott and showed him all this stuff and tried to explain to him, and this is why I said, you know, "You need to hire a Hawaiian translator in culture, because you guys don't get it, you come from a foreign lens." You don't see our iwi kūpuna like the—in Rome 2,000 years ago. The Christians were persecuted by the pagan Romans who, the pagan Romans, their burial practice was cremation. Christians believe that Jesus was going to come again and rise from the dead, so you need the bones with the flesh, so they couldn't cremate. But, they were sent to the Coliseum to get eaten by lions. But, they got the bodies, as crunched up as they were, the bones, and they had their iwi kupuna in catacombs, like we put under ground in caves, catacombs, caves. What did the Christians do, they worship, they saw mana in a saint's bones and would pour water over it and use it to bless people. Still yet, in every Catholic church's altar is a bone of a relic of a saint, the iwi kūpuna because of the mana power in it. 'Unihipili is done by Hawaiian priests that see mana in the hair and the bone of a powerful person, king, whatever. Same thing with the saints, okay, but, again, this is where the translator has to show—this is your Western stuff, and, this is our Hawaiian stuff, and, you call it a saint, and the power of the saint, we call it 'unihipili, same thing, okay, the Chinese man, Sam Ting, okay.

ME [laughter]

ML So, the bottom line is, we have to show them their examples and then put our words to their examples to say it's the same thing. 'cause their clues for the clueless, it's all over their head, "What do you want, what do you want, what do you want?" Well, this is what is bothering me, badda you, badda you, yeah, badda me, because this is impinging on my family and everything. So, this is what I want you to do, and they—the lights are on but no one's home, it's been like that for three years, so we had to go to law suits.

ME Well, good for you for sticking up for your 'ohana.

ML I have to because, they gonna take me to the loading docks if I die, you know, work me over, in the Local 104. There was pretty treacherous kahiko people back then, and when I cross over, they're still there—

ME [laughs]

ML —take me to the loading docks, okay, no thank you, I don't want to be pulling a double-hull canoe with my mouth while the sharks are nipping at my feet, you know. It is what it is, that's our kuleana.

ME And, the more you know, the more kuleana you have, so, it's your fault. [laughs]

- ML So, I got plenty kuleana here. Why, because I opened Pandora's box and I went there.
- ME It's easy to be ignorant. [laughs]
- ML So, now that I'm nuts! You know what makes the biggest noise, when you fill a gourd half-way with water [interviewee pretends to shake a gourd with two hands], kujah-kujah-kujah-kujah-kujah-kujah.
- ME [laughs]
- ML Okay, big noise, but if I had really, all the knowledge, no noise, 'cause it's all full. So, that half-full gourd kujah-kujah-kujah-kujah, making plenty noise here.
- ME Trying to make sense. [laughter] So, do you know of any mele or mo'olelo of Kalihi area?
- [Talking with restaurant server]
- ME Yeah, so do you know of any mele or mo'olelo of Kalihi or Honolulu?
- ML Well, the mo'olelo is Papa, or Haumea, that's the only place in all of Polynesia that there's a heiau, and there's a story, it's in "Sites of O'ahu," about how this lover tried to trap the net of Makali'i and all of this stuff, and then burned the house and burned her and whatever. Papa was known—she was born in Hālawā, her brother was born in Nu'uānu, Wākea, and, I can really can go into the—I didn't bring it, but, there's the Pele secret family stuff of where they came from these parts, which I have, and that's a whole thing—this big, we call it Po'ele'ele, over 'Āweoweo, Pu'u 'Āweoweo, Mauna Loa, and Pele allowed me to take a picture of it, so I have a big picture of it and stuff. And the family came from the cygnus nebula, all the family, the original journey, and what they did was, they co-habitated in Polynesian Hawaiians. And that's how in the Kumulipo, Chants 6, 7, 8, 9, how Papa has sex with her children, great-great-great-grandchildren cause that terrestrial spirit still—what we call akua noho, possesses the next generation. And she did that for a thousand years till her last daughter. That's another mo'olelo that's attached to our mo'okū'auhau and I have pictures for that, to prove it. But, for Kalihi, the main thing for Hawaiians was Papanui and her heiau up there, 'cause they know about it in New Zealand, they know about it through all of Polynesia, through Papua New Guinea, Samoa, Tonga, Tahiti, Marshall Islands—the only place is here, in Kalihi, so it's very, very sacred, as you know, because she is really concerned, in my spirituality as—I'm a papakilohōkū, a kahuna of the stars—the last, which I hope not to be the last, I hope to set up a school to teach it before I go. I'm recognized by the City Council here and soon to be recognized by the City and County of Maui, as a papakilohōkū, for my teaching of that there, but, she's very well-aware of what's happening and the knowledge that was absent. She's my sixtieth great-grandmother, and, you know, we're doing our best to stop this turning Hawai'i into a desert island for cash. But, you know, all we can do is share the knowledge. My thing goes against the thinking of Hawaiians, where, don't share, don't share, keep huna. But, hidden treasures stay hidden and are never protected. And, as a teacher, I taught at Damien, I was a sub at Kamehameha Schools, in speech—if you keep all of these treasures hidden, we'll never protect them, we'll never put it on the table, and we'll never explain why it's important. So either use it or lose it, you know, put it out there.

ME Personally, I have problems—I know there are certain things you don't share, that's fine, I understand it, but, when they get a little crazy about keeping things secret.

ML It's their sense of power and my thing is that it is a misguided sense of power because what have they done? Where have they protected iwi kupuna, our estuaries, our limu, our sacred mountains are being trashed with telescopes, where are these people, you know. So, I'm going, you know, it's one thing to live in the world of your mind, it's another thing in this real world to stake out your battles and really protect and preserve and continue the culture.

And I don't go for empty talk, that's why I took the time to do what most Hawaiians would never do is put it out on the table 'cause now the rail has to deal with it, like it or not. The Hawaiian people—one of the reasons why Hawai'i is so screwed up is they don't know their true history and it's being written by the missionaries that had a very important bent not to enfranchise them to the real truth that they are the land owners and landlords. And, so long as the missionaries kept their hand on the wheel which they still do to the sugarcane companies that only had leases, they didn't own it, they act as if they own it, but, the Hawaiians never knew their rights. I put out on "Mike's Nights" on five programs trying to teach our Hawaiians what allodial lands is, and what are their powers and how to go and do the research and everything, and actually gone out and helped one person to put the packet together, in the weeds, I'm working on doing a documentary of this to put it out for the Hawaiians to teach them how to fish so they can take care of their kuleana. And you don't need, there's these sovereignty groups, Keanu Sai, or me, you just need to know how to do, and just go do and take care of your kuleana. That's it in a nutshell.

ME On that note of sharing, what kind of educational component could you see for the rail?

ML Well, I've offered two islands to teach for the limu practitioner stuff and only one island has taken up—Maui, which I'm going to do for three years. And then, I hope, eventually to build a Kumulipo Foundation and teach papakilo hōkū. And then, do a big amphitheater that's built underground with fifteen theaters to show the Kumulipo, each line, what it means—in visuals. So, that's my goal, 'cause I was given so much, my basket has to be empty before I cross over, or they gonna not be happy, and I won't be able to join the pā'ina in the sky.

ME [laugh]

ML So, "No poke for him. If he don't do what he was sent to do." But, I know that I'm going to get punished if I don't do that.

ME That's a really beautiful way to put it. For rail, do you see an educational component that goes along with the rail?

ML Eh, you know, all of this stuff that's being put into it, the sad thing is, and I try to keep telling the rail people, "Be honest." Tell people when you got rail stations that 80% of it is already locked into laws, fire codes and everything, and we're just talking about the tile and the artwork. Okay, don't sucker people more than it is because they're going to get pissed off. So, when you talk about education to the public in quick, fast pictures, you know, like the Chinatown rail station is one of my things because it either should be called Kapu'ukolo,

which is the name of the village, and there should be a little story about Hana Vati, the watchmaker, the Chinese watchmaker that came in 1830 and befriended Kinopu, the grandson of the guy who owned the village, okay, transition from ancient Hawaiian to the merchant trade. Deaf ears, they're not listening to me, no matter how many—three years I've been in this process and blah, blah, blah, blah, blah, blah. So, I got all the documented stuffs that says it, but, I don't see, you know, what they say, and what they mean, and what they do—it's like three different things. So, I just want to be real, if you don't want to go there, just tell us you don't want to go there, I understand, but don't huki and sucker people to be along with this big lollipop brigade and in the end they're all piss off because the expectation—you raise the level of expectation and then you crash 'em down and you say, "Can't do this—fire code, can't do this because of OSHA, can't do this." So, "Why did you bring us here on our work day, that we gave time to talk about tiles, you know, artwork?!" But, it's going to be just the way you want it but you want a buy in? Be honest, that's all I'm saying is be honest, you know, and don't feed us a line of bullshit. Put it on the table, what's real, explain what's real. Uh, come on, we're human beings, too, we understand.

ME It's so true.

ML So, that empty building that the City owns should be a little museum for Chinatown and stuff like that, you know. I mean, you want to do something for it, you got plenty stuff to put your whole thing for the rail, so you could have a whole museum right next to that building that you guys own down there by Chinatown, that is yours, you could have it, the rail museum. But, will you listen to me, that is the question. [laughter]

We are here, but we are not here, we understand we're just the breeze blowing in the trees.

ME I'm sorry, what was the village name in Chinatown?

ML Kapu'u—p-u-u, kolo, k-o-l-o. There's a map of it, 1810.

ME Okay.

ML I think I've exhausted this —.

ME No! [laughs]

ML 'Cause I know I've exhausted the people at the rail.

ME Well, somebody got to keep 'em on their toes!

ML Yeah.

[Talking with restaurant server]

ML Well, now you know, put a museum to that building that they're doing that thing. Have it for the rail and they could go in and see all the whole things written up, all the histories explained, you know, since it's their building, you know.

ME It's true.

ML Something to put on the table even though they won't listen to it, yeah. No one can say we didn't put our two cents in and we didn't have a coherent, cogent thought, you know, but, it is what it is, so they're going to do "budget wise"—how it's explained, it's all about the budget, no more money, no can do. I'm not dumb.

ME So, I might not be able to do too many more interviews, but, if I were, would you recommend any other kūpuna or kama'āina from—

ML You know, I really don't know. I wish I knew more of my family, you know, the Kalawaias, you know, I just don't know them, but, I'm sure there are a lot of good stories that, unfortunately, there are hidden treasures out there that stay hidden. But, I pray this is as good as it gets for me, you know, what my research has led me to thus far. I know there's a document where my grandfather, Kamehameha III does acknowledge Eliza and does acknowledge his son. That would be what I call the "blue diamond bullet" and everything.

ME So, do you think the main places that have the highest potential of being affected in the rail are potential burials and other sites?

ML Probably, that's why the rail decided—that's why they decided to do the high platform, 'cause if they did the low rail, what people didn't know, they'd have to dig up the whole thing, so, they trying, they trying. I always said they should've contracted Epcot, they have such a beautiful tram for that, it's so pretty, it's so sneaky, you could call it a mo'o.

ME [laughs]

ML You know, yeah, the thing is, why did we go for big clunky where they coulda been so sleek and beautiful like the Eiffel Tower. But, no, we go for heavy, clunky-clunky stuff.

ME So, any other—I'm sorry.

ML No, it's your job—I'm working for your lunch! [laughter]

ME I'll focus, I'll focus.

ML Yeah, focus.

ME I don't want to keep you longer than you like! [laughs]

ML No, I mean, we put it out there to testify to the truth—not my opinion, read the friggin' documents and they speak for themselves, and they're all certified, so, what can I say.

ME Do you think any cultural practices might be affected—practices that used to go on, and potentially go on today, which might be affected by the proposed rail?

ML Well, if there was—if the site is next to any of the heiaus and if it's done with the star stuff, yes, because the view plane with the rising of the Makali'i, it would be yes, if, those big

pylons go into the pu'uwaina, or the karst and the fresh water is cut off to the ocean, our gathering rights will be directly affected, yes, so, if they find fresh water, they need to go left or right, and not destroy—like they say, “Void!” and pour tons of concrete in there, and then all the limu dies in the sea because it's all connected from the mountain to the sea. So, the answer is yes, in the specific examples that I've given, based on my knowledge. Yes, that's as bare as it is.

ME And any other thoughts on the care of cultural and natural resources?

ML Um, yeah, I mean, defining them is a good thing. I mean, that's one of the really positive things about the rail. I really have nothing against the rail so long as it stays away from our iwi and our karst and pu'uwaina, whatever, that's part of life in the modern world. The assessment of cultural properties—they don't understand that a historic cultural property can be underground, like I said, the catacombs, that's part of re-educating the Western lens to see our Hawaiian mo'okū'auhau, our Hawaiian 'ike of what we've been doing. Kahu Kaina of Pohukaina, the underground, you know, this is the land of hollow depths, where Hawaiians were underground a lot, either because of wars, because of Ka'ahumanu abolished the kapu system and it went literally underground. Take your ki'is and your gods, akuas, underground, or the burial, religious rites. So, this is part of educating the Western mindset of those who are in the rail who are asking questions—we put on the table and they go cross-eyed, and now, it's like, well, give us meetings to explain it to you, you know, and they won't host meetings for us to explain the culture to them. So, you know, it becomes very frustrating when you ask and sucker people to come through the front door, and we come, and then we put it on the table and they go cross-eyed and then say, “Okay, we did our thing, check!” and walk out of the room, and it's like, you know, this is really disingenuous, and, it has to be let known that, if you're going to do it, you follow through with what you say, you don't go the half-ass way, you go all the way, and you finish what you say you're going to complete, and that's my only criticism, is the lack of focus because of these independent contractors that are trying to predict their yearly contracts, and then the City workers not trying to be problem-solvers like in the military. When they do a goal and objective for whatever they want to do. They see, we'll what's the worst thing could happen, and plan for it. But in the rail, they try to push everything off and not see what they figure is going to stop it, and they actually—it's a self-fulfilling prophecy of costing the taxpayers a hell of a lot of money instead of handling head on and mitigating—which means go left, go right, go above or whatever—have your stupid stuff, but recognize what is valued to the host culture and then be honest, you know. And that's what's fallen through the cracks in this three year process, yeah.

ME Yeah, yeah, yeah. Okay, I think that's...

ML Overkill?

ME No, no, no. That's most of my questions. And then, I know you said earlier, you know, snap away at all your documents. Is that okay to be shared informally?

ML Sure.

ME You'll get to look over it.

ML I brought it out, you know, to make the statement that is not my opinion, but you read the documents—individual person make up your own mind by the preponderance of the documents. It's on the table, if it's not on the table, guess what, they don't have to consider any of this, so, it's better that they have to, so, all of it can be shared, can be published, can be put out there, and I'm sure it's going to be buried! [laughter]

ME Anything else you wanted to add?

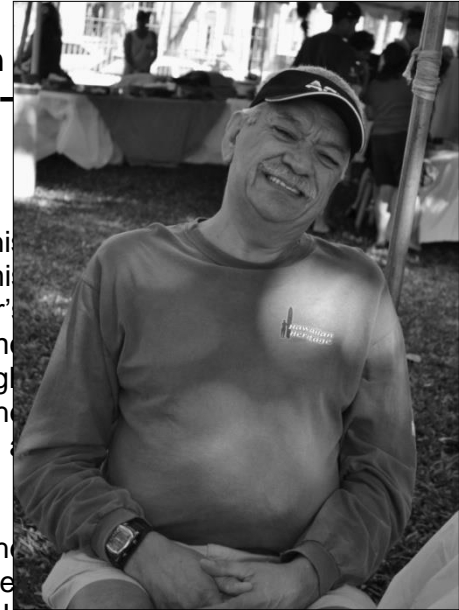
ML It was a great lunch.

ME Yeah. [laughter] Thank you so much.

[End of interview]

Dexter Soares (DS)
Traditional Cultural Properties Oral History Program
(Proposed Honolulu High Capacity Transit Corridor –
Section 4: Kalihi to Waikīkī)
January 20, 2013 with Mina Ellison (ME)

Dexter Keala Soares was born in 1952 and spent much of his time between the Kalihi/Honolulu area, Wai‘anae, where his father’s family is from, and Hale‘iwa, the land of his mother’s ‘ohana. His Wai‘anae family includes the Barretts, the Pomroys, and the Ahunas. Graduating from Farrington High School, Soares obtained his undergraduate degree at the University of Hawai‘i at Mānoa, and also completed a fellowship with Model Cities in Urban Planning.



A long-time Kalihi resident, Soares is a former president of the Kalihi-Pālama Hawaiian Civic Club, as well as a former president of the O‘ahu Council of Hawaiian Civic Clubs. He currently serves on the Native Hawaiian Historic Preservation Commission of the Office of Hawaiian Affairs. Learning from kūpuna such as Uncle Herman and Auntie Freda Gomes, Soares is a master in the craft of cultivating and preparing ipu and ‘umeke for use in traditional cultural practices and ceremonies. Many of these prized vessels are utilized as hula implements and also for the care and re-interment of iwi kūpuna. Release of transcript was obtained on February 9, 2013.

Summary of Selected Interview Topics

- Pre-Contact Hawaiians would commonly place burials, typically resting in the fetal position, in sand dune areas (i.e. Mōkapu, Waimānalo, etc.). Because of this there is a high likelihood that iwi kūpuna will be encountered in the Kaka‘ako area.
- A person’s mana, was always housed in the person’s bones, not in the flesh. This belief played, and continues to play, an important role in the preparation and care of iwi kūpuna. Traditionally, iwi were carefully wrapped in white kapa and placed in an ‘umeke lined with white kapa, ti leaves and pa‘akai, and a covering or lid was placed on top. Interment was performed in the late-afternoon/evening to avoid any direct sun which may “bake the bones.”
- Traditional Hawaiian belief explains that you don’t want to hana ‘ino burials, and that, if an ‘ohana takes care of the land and of their kūpuna, in turn, the kūpuna will take care of those living, will not “abandon” them and will help keep the family together.
- In keeping with Hawaiian values and traditions, the belief that “he who finds bones is the keeper of the bones” is highly culturally significant.
- And in order to properly honor and respect the kūpuna, pre-construction of any kind, there should be a plan which details the specific protocols, location of re-interment.

- Until the time that a detailed burial plan is written, there will be continued resistance and disapproval of the rail project from Hawaiian people.
- Consultation with cultural descendants, Hawaiian organizations and the community is a critical components this planning process. Soares also suggested the creation of a five to seven-member kūpuna advisory board which could advise the rail authorities on appropriate actions and protocols, and assist them in understanding the Hawaiian perspective.
- As difficulties may arise in regards to safe and respectful re-interment sites near the rail site, Soares challenges large landowners who profit from the land to give back to the Hawaiian community and create a “simple” mausoleum to honor and memorialize kūpuna.

ME Aloha, good morning, this is Mina Elison. I’m here with Uncle Dexter Soares. It’s January 20th, 2013. It’s about 10:00, 10:30, ‘Iolani Palace. We’re going to talk story about the fourth section of the rail project. Can we start off with your full name?

DS Okay, my full name is Dexter Keala Soares.

ME And, can you tell me a little bit about—oh, when you were born?

DS May 10th, 1952.

ME And you’re—

DS Hawaiian.

ME [laughs] Where you went to school?

DS I went to Farrington, then I got my undergraduate degree at UH-Mānoa, and a Fellowship with Model Cities in Urban Planning.

ME And can we talk a little bit about your ‘ohana and family background?

DS Okay, well, first of all, my—on the Soares side of the family, my father’s family is all Wai‘anae people, up Lualualei Valley Homestead Road in Wai‘anae. My family own about 24 acre parcel up—and when you go further up, the Enos family—we’re related to the Barretts, the Pomroys, the Ahunas, the Barretts and that’s my—my grandmother was Agnes Barrett, she marries Manuel Soares and then, the Priestly family, Cecilia Barrett Priestly, and my grandma, Agnes Barrett Soares, were two sisters. Her son is Father Joseph Priestly, up at Chaminade, retired, 87 years old. My mother’s family is all Hale‘iwa people, Niu‘ula Road, so, we spent a lot of time growing up in Hale‘iwa. So it was very distinct, you know, like my mom, Hale‘iwa, my father, Wai‘anae, it was—yeah, good fun stuff, right, so.

ME [laughs] Yeah, yeah, yeah, interesting. Okay, sorry, Priestly, is that spelled P-r-i-e-s-t-l-y?

DS P-r-i-e-s-t-l-y, Joseph Priestly. He's a retired Marinist priest, so, he lives on campus at Chaminade because Chaminade was started by the Marinists, yeah.

ME And so what is your association with Kalihi-Pālama, or which area you are—

DS Well, I was former president of the Kalihi-Pālama Hawaiian Civic Club, and I was former president for the O'ahu District Council, but, I sit on the Native Hawaiian Historic Preservation Commission. So, at one of our meetings at OHA, the cultural surveyor [employee of Cultural Surveys Hawai'i?] came to speak to us about this cultural sites and historic sites, and at the time, it was no plan, you know, there was no plan on how you going to handle kūpuna iwi. Now, you know, that was, I think that I supported when they filed suit to hold up the construction until they did a total cultural iwi survey because you going to find a lot of bones, especially when you go Kaka'ako, because way back, those were all sand dunes. Sand dunes, you know Hawaiians buried iwi in there, you see, so, to me, that's the concern. Ask me if I support the rail system, I don't. I think our island we have only so much natural resources, you see, and back then, — the costs of what—you know, we're going over six billion dollars, yeah, and I don't know if it stops at the airport. I don't know if it goes to the University of Hawai'i at Mānoa. I know it goes to Ala Moana Center and back there, for that amount of money, I think it can be re-invested into way better things because look at our roads, our highways, you know, all bus' up, you know, we need repairs on that instead. But understand during that past, so, we need to, we need to live with it, obviously, and a lot of people do not support it, and the question comes down is will people take it, will people ride it? So, that's the big thing. And Hawai'i people, they don't like—they like their trucks, [laughter] they like their cars, they like their Volkswagens. They like drive their own, they like go beach, they going here, they going holoholo, you know, and they going holoholo and that's the thing, that's the priority.

I went, when they had a meeting at the Pikake Room at the Blaisdell Center, at the Blaisdell, the Pikake Room. The place was packed, ninety percent of the people present were against the development. And this one lady spoke, a couple of ladies—women, she said why she's against, because all her kūpuna iwi is all along the line, you see, and again, they had no plan how you going to rebury it, what is the cultural survey, what are they doing, and I met the people, of course, and you know, "What are you doing to prepare their re-interment?" Now, some of these bones going have to be taken out, where they going place 'em, you see, that's some of the—your questions, you have questions?

ME Yeah, that's the main concern at this point, you know, because the area has been so developed that hard—

DS And then you get Bishop Estate trustees—

[Interviewee speaks with friend]

But, I think, when you look at it, and you look at the costs and you look at the state of our economy, it's not in very good condition, you know what I mean.

ME Yeah, yeah.

- DS I mean, every last Sunday of the month, the Once-a-Month Church, we feed over 800 homeless people—in Hale‘iwa.
- ME Wow, in Hale‘iwa.
- DS Eight-five percent are part-Hawaiian, homeless, right, so, here we putting big billions of dollars when we can’t even take care of our own people. You see, that’s my concern, so, you know. You have questions?
- ME Yeah, yeah, yeah.
- DS Go ahead, just kidding.
- ME Do you live in Kalihi?
- DS No, I used to live in Kalihi before, so, I know the area, yeah. The one time this lady called me from Honolulu Community College for an interview of the area, and then some of the historic sites like that.
- ME And where did you grow up?
- DS I grew up part-time, some in Hale‘iwa, and in Kalihi, I went to Farrington [High School].
- ME So, the area has been so changed and developed, but, do you know of any sites, traditional sites that might be in that area, Kalihi Kai area?
- DS Oh yeah, I think Kalihi Kai, you had a lot of kupuna, they would know the traditional areas, you see in that area. That’s why when Honolulu Community College [HCC] called me, there was a group meeting and they were trying to identify historic sites, but, my concern is that, once you identify historic sites, what’s your plan, because, to me, keeping with Hawaiian culture and traditions, you identify, and there’s iwi, you have to have a plan if I’m the identifier, you see, because it’s how we care for the bones, you see, so, the lady at HCC, she was nice, but she didn’t explain—she didn’t understand the cultural significance that he who finds the bones is the keeper of the bones and you’re responsible for that bones, the iwi and all that line, you see, that’s why it’s very important. And, you know, I mean, she asked, “Well, how would you prepare something?” I said, “You got to find us white tapa, you going to have to wrap it all in white tapa.” Okay, now, am I talking too much?
- ME No, this is perfect!
- DS One year, I was at the Smithsonian Institute. They had boxes and boxes of iwi, the Smithsonian. And, all boxes within, and that’s when the Federal government passed the Repatriation Act, okay, so we could reclaim our iwi. Now, Aunty Frenchy, the late Aunty Frenchy De Soto, the mother of OHA, she called me. She said, “Dexter, you go, got to bring the bones back.” I said, “No, Aunty, my job is I will make the huge ‘umeke, ‘umeke barrels, okay, make of ipu, with gourds, with the cover. I will wrap the bones in the white tapa, so, I called my friend, you see, because everybody throughout the state was doing stuff, but I said I will help Wai‘anae. So about eight of us got together at my house, in Royal Kunia side, and I said—you know Eddie Ayau, you know, all the old timers, so I said, “So now, the gourds are finished,” huge ‘umeke barrels with covers, and I said, “The next

thing is we have to line it with the tapa, they we line it with ti leaves and you going put your pa'akai, and you're going to have to wrap the iwi very gently, and place it in." I made about fifteen, huge, huge 'umeke, and so, we did that, and, so, I was asked to go and go to the place and put 'em away. I said, "No, my job is done, I made the 'umeke, I made the white tapa, wrapped everything, that's my kuleana." I said—so I told Auntie, "The next kuleana is you got to find Wai'anae people, the less you know the better to where you going to place this, you see, back where the —, in the mountain cave and stuff like that." So, about six people went, but I didn't go, I said no because my job was done. So, you know how to take care iwi, but, the point I have to say with this cultural company whatever, is that you have to have a burial plan, until you have a burial plan in place, with recommendation, now, what you going to do with the iwi, you're going to have constant, constant problems with the Hawaiian community, you see, because you have to understand something, Hawaiians, this your meat, it's your bones is your mana. If I'm a warring chief, and I find your bones, I inherit your mana, I don't want your meat, I want your bones, you see, and that's the concern I have, is how you going to properly prepare, re-inter and where you going to place, because some of the areas, you cannot re-bury over there, they're going to put trenches, you know what I mean. And, I'm especially disappointed because the rail will go above ground—beautiful islands, you know, stuff like that, so, to me, like, a good example, if you go to the end of Kalākaua Avenue, 'kay, one day you go down there, 'kay, there's eight panels—you know, this I got to give the developers who found iwi, they built a crypt—you go down the end of Kalākaua, you park by the zoo, and it's fenced, okay, it has eight, it has eight different panels, okay, so bones were placed in each panels determined by their islands. All beautiful green ti leaves that the developers did this, my hats off to them. Beautiful green ti leaves, people always take their pū'olo and, you know, put on top—the whole bit, awesome, beautiful, the developer kept his word, he built that eight panel—it's like a round mausoleum, you see, and all these green ti leaves. That's really nice.

[Interviewee talks to friend passing by]

So, you know, that's some of the things because, you as a young person, you know, you know. You Hawaiian?

ME [Yes]

DS You know, you see, so, when I had talked to the cultural surveyor, and he was nice. I said, "But, you don't understand spiritual concept and Hawaiian cultural concept when the spiritual concept of the iwi." I said, "That's why when you coordinated that meeting at the Pikake Room, you had a hard time. Every Hawaiian spoke against it because you had no burial plan. That's the problem, you have to." You know this, because your roots is Hawaiian, your mother is Hawaiian—whomever, they know what's—just this kind of like—to me, basic, yeah, because you don't want to hana 'ino the iwi, you don't. You see, a good concept is that my family, we have twenty-five acres in Wai'anae, Lualualei Valley Homestead Road, and we still bury. People in our family, they cannot afford the kine fancy, you know Hawaiian Memorial Valley, that kind, we bring them home to bury. Now, what keeps our family together is that you take care of your land, you take care of your kūpuna iwi, your kūpuna iwi and the land will take care of you, very basic. You hana 'ino the land, you don't take your kūpuna iwi, they will not take care of your property and they will abandon you, and that's the part. And again, it's cultural, you see. What else, your turn—no shame, go.

ME And so, you are recommending some sort of plan, do you have a preference to how iwi, if they are found, how they are treated, you know, preserving them in place or—

DS I mean, you know, you think like, Bishop Estate, they're going to develop over there [Kaka'ako], it's a multi-billion dollar estate, they can easily—they like look good—build a mausoleum, or be responsible, or contract people like you, whatever, to how to handle the iwi, that's their responsibility. That's all Pauahi's lands, but, equally important, when you going find Hawaiians. I going tell you, I went to this one meeting one time, right, Bishop Estate office, the issue of iwi came up and the trustees had no answers for them. You know what Hawaiians did? They took pa'akai and they through 'em on the table, it splattered all over the table and the trustees. They should be mindful, Hawaiians do that because—Hawaiians are gentle people, but when you ask, and you ask and you have no response, so what happened, throw the pa'akai on the koa table, all wen' splatter all over, right, so everybody kind of pū'iwa, you know what I mean. So this Hawaiian girl said, you know, "Hewa you folks." So, I said, "Don't say that, I mean, you know, don't say hewa." It's not a good word because, when you use the word "hewa" you no understand that hewa may fall back on you and your family, so, I just said, you know, "Trustees, e kala mai ia'u, forgive them, you know, because, you doing your job, they doing their job and you cannot come together." That's the hardest part, and you know Hawaiians, hard to bring together. When they po'o pa'akikī, they hard head, it's simple enough, they not going to do it. You see, so, everybody I know, their concern is what is the burial plan, they want to see it in writing, and we as Hawaiian people, including you, we want to see it in writing, what is the plan, where are you going to build, where are you going to place the iwi, what is your detail, how you going to re-inter, when you find it, what you going to do with it, where you going to place it, what, you going to put it in one container—one refrigerated container, then what happens? That's what gets Hawaiians upset, not so much angry, because, look at the Pikake Room, I going tell you, eighty percent was against it. This lady said, "That's all my iwi there, my kūpuna iwi is all Kaka'ako, right." You know, where you going place it, that's the main concern. And you Hawaiian, you educated, you know these things, so, now you know, you responsible, but you young, you still learn, you see what I mean. Yeah, that's what it's all about, yeah. It's like how you take care of your family, same thing, you take care of the kids—and a good story my friend said —, Queen Kapi'olani and Princess Lili'uokalani went to the Golden Fiftieth Jubilee of Queen Victoria, okay, you know what the gift was?

ME No.

DS And yet, for the British, too, was kind of taken aback, but graciously, Queen Victoria accepted it. It was a femur bone of Captain Cook wrapped in white tapa and the Queen and Princess Lili'uokalani presented at the fiftieth anniversary of Queen Victoria's rule, and the Queen graciously accepted it. That's the greatest gift, returning part of this man, Cook, returning his iwi. So, this whole part [interviewee indicates thigh area] was wrapped in tapa. The history, I love Hawaiian history, I can tell you, you got to read the Hawaiian books—good fun, you know. But, there's so much in this, you see, so, people ask me why, you know, why is the iwi important. I said because of the spiritualism. See, even the guy, cultural resources [Cultural Surveys Hawai'i?], the haole, he was really nice, nice man, you know, and he had a hard time and I said, "When you address our Native Hawaiian Historic Preservation Commission," I said, "you have to understand, see, I'm not saying you don't

understand, but, you have to look at traditional practices, so, I'm not angry at you, you just trying to do your best, but, you coming from a western perspective, and often time, western perspective and the Hawaiian traditional perspective is going to clash, it ain't going to hit off," and what I suggest that you do is work with people like you [interviewer], young Hawaiians that they know, that they are willing to share, you see, because, kūpunas will share if they know you have a plan of action. Because kūpunas are gentle, our culture is a gentle culture. What I always tell people, don't use the word "hewa," "hewa" is not a good word, you know what, my friend always "hewa." I said, "Don't use that word, because one day, one Hawaiian going throw right back to you, going fall right back on yourself, so, use any other word but "hewa," stay away from it, you know. That's what it's all about.

ME So, where did you learn this knowledge of taking care of the iwi, even making the 'umeke, practices like that, from your 'ohana?

DS From the tūtūs...and Eddie Ayau. You see because one time, Eddie Ayau, he's with Na 'Ōiwi o Hawai'i[?] Program, and he came down and he had to prepare some things, I said, "Okay Eddie, we make this, we going make this and this..." So, we worked together and he knew some, I said, that's fine, and then, so, he knew the protocol and stuff. But, part of it, too, is research, when you research and that's why, you know, even this traditional cultural practice burial customs and traditions, there's a lot of information out there, that you learn how they were prepared, why the iwi is sacred, why the white tapa is very significant, you see, why you do it at night and not day time. So, all burials are done at night, when the sun sets, you don't do it during the day, why, because Hawaiians believe the sun is hot, it bakes the bones, so all burials is always done at sunset, the darker, the better. Sometimes you get pā Kāne night, dark night, that's when they do their stuff, right. So, I didn't want to go to the burial, the, you know, place, because, to me, you do your kuleana and that's it, now, the other five, that's your kuleana, you're responsible where it's going to be placed, because even in Waimea Valley is all burial caves, my mother's family, the iwi are all in those caves, right, but we don't talk about it. When they had the flood, two years ago they invited [us], you know, and it's, "Oh, okay, I guess," yeah, but that's what it's to me, it's important. I think to be cognizant, to be aware and to come up with positive recommendations that you get the support of the Hawaiian community.

ME Yeah, yeah, yeah.

DS When Kamehameha Schools, they should be responsible because that's all their land they're going to develop Kaka'ako, going be all high-rise shopping centers, right, let them build a mausoleum. But, I going tell you, one day, take the time, drive to the end of Kalākaua Avenue, before the zoo, park over there, and you go look—eight panels representing eight islands, all green and red kahili ti leaves, my hat goes off to the developer, he kept his word. Hawaiians—he had no problems with Hawaiians. Eight panels representing eight islands, you know, Bishop Estate could do that, you know, set a small piece of land on the side, then people—they know that's the iwi, they can take their ho'okupu, you know, they make the pū'olo, because you go down there, people put leis, you know, they put them on top because, people put the leis and go to the beach, but you have to be—to me, whenever you make money, they making big bucks, Bishop Estate going to make mucho bucks in the development, should give back to the Hawaiian community, to give back by building a simple—no need be fancy—a simple mausoleum.

Because from my knowledge, Kaka'ako was all sand dunes, all sand dunes. And you'd go Bellows, all those sand dunes is all iwi. You go down Kane'ohe Marine Corps Air Station, all those sand dunes. Makahiki is only the time we can go on base, right, all Hawaiian burials, you see, they bury in the sand. And you can tell if its pre-Cook time by the position—the fetal position, often like that [makes crouching motion]. They may be in a sennit basket, — you know that's pretty —.

ME And as the former president of Kalihi-Palama [Hawaiian Civic Club], do you think there are other concerns the community might have in respect to effects on cultural places or practices?

DS I think the Association as a whole want to see the proper re-interment, I think any Hawaiian organization. You can ask any of these people over here, —, and, you know, they would want, because somehow, see, the unique thing about being Hawaiian, which you are, too, I don't care what you say, we all connect, see, and it's that connection that bring us all together. I always tell that to people, like I see so many people, "Oh how are you? Pehea 'oe? Maika'i! Praise the lord. You looking good." But we all connect.

ME Yeah.

DS So, to me, that's the most important thing, is how you prepare the iwi, how you going to re-inter, where are you going to place it—that's all Hawaiian families want to know, because if they're claiming the iwi, they have the right. Look right over here, Kawaiaha'o, yeah, the last time we was here, Lili'uokalani function or whatever, Bill Haole was talking by the table or whatever, you know, —, so he says, "Well...." Me, I don't say nothing, a lot of people and Auntie—had T.C. Campbell, Auntie Edith McKenzie, she's a genealogist, so, T.C. asked Bill Haole—because Haole is the Chairman of the Board of the United Church of Christ, "Yeah, why are you folks doing it?" So, his response was, "Well, we're doing the Lord's work." So, Auntie Edith McKenzie, now she's kupuna, I mean she's a scholar, she taught at Kapi'olani Community College. She said, "What you doing is wrong." And, so, I didn't say anything, because you had a kupuna, then you had Bill who was really adamant about the Church's role, and so, to this very day, it's not built yet, and, you know, they dug up iwi, okay, they have to deal with that, Christianity had nothing to do with that. It's just that people want to know, where you going to place them, you know, where you going to place them, right. And I think some time—are you still taping?

ME Yeah, yeah, yeah.

DS I think sometime, Hawaiians have to sue. Be very clear when you sue, and when you want to change laws, because when you want to change a law again, you're going to be stuck. So often them have 'em go sue us, if you careful what you doing when you sue to change the law because we will have permanent lasting impact on our future generations. But, sometimes I tell 'em sue, because by suing, you bring light—and that's what these people did right, they went to the court system to sue and they stopped the rail development until a cultural plan was developed—the judge agreed with it, you will have a cultural plan, until such a time, development is halted, right, the judge was right. I mean, I admire the judge because they had no cultural plan.

ME Right.

- DS So, again, a group of people had to sue the City, go to court, [laughter] to get this—the whole nine yards, and, I guess, you know, go for it, right, that's what it's all about. It's the law, and how you—to me, it's how you make—how you use laws to protect, laws that will govern, and laws that will ensure the safety-ness and protection of our kūpuna iwi. So, you know, they have to come up with a burial plan, it's all I have, you know, because people will constantly —, you see, they always travel, it doesn't matter what they have to do.
- ME Do you think the burial plan should be made in partnership with the community?
- DS Yes, especially if you working with family members that have kupuna iwi, they should be part of that burial plan, you see, my 'āina is not Kaka'ako, my 'āina is Wai'anae/Hale'iwa, and these people who have a direct link. You know the community should be a part of it, the general community—the Hawaiian civic clubs, the benevolent societies, they should all come together and make for recommendations. And, you know, the guy who is smart who is doing the burial, burial—what you call, plan, right?
- ME Yeah.
- DS He would get an advisory board of seven kūpunas, because kūpunas serve a key link to the guy who has to do the plan. And Hawaiians, we respect our kūpuna and what they say—and, you know, you get people like educated kūpunas like Dr. Rubellite Kawena Johnson, I was talking to her yesterday, I took her class, huh! — You know, people like her, she's in her seventies, early eighties, but she's akamai. And you get people like Dr. Pat Bacon. You get people like kūpunas that's elderly, knowledgeable in their view—not so much degree, but know how to handle. So, with the kūpuna advisory council making recommendations to the person doing the burial plan, you'd have no problem. And then, each kupuna, maybe one from the civic club, one from the benevolent, so you get a well representation of the Hawaiian people, then you know, um, they can work with, make recommendations to the—
- ME —planners?
- DS To the planners, you see. Always get an advisory—kupuna advisory council. Way back, when I was president for the O'ahu District Council of the Hawaiian Civic Clubs, I was the youngest, and I said, the best way I going pull this off is I had a seven-member kūpuna advisory—and I got all the old timers, all—nobody dare question, “Oh, bless you, poor bebe—” 'cause I was young. “No worry, we help you.” Seven of 'em, anybody get smart, no answer to me, “I'm the baby, [laughter] you go answer to aunty so-and-so, aunty so-and— you go answer to them, that's our kūpunas, what they say goes. I listen to them,” right.
- ME Yeah.
- DS But they like that, you see, because the role of kupunas, people forget how important it is, very important. — I tell you, the kupuna advisory can make or break a program, — that's why I highly recommend a Hawaiian kūpuna advisory council for develop this plan, you know.
- ME Right, right.

DS It's really important, that's where you get your Hawaiian input, you see, that's where you get all of your Hawaiian input. And the one thing, you Hawaiian, yeah? We embrace people, we do, very rarely that we don't, and if we don't there's a reason for it, but we are a gentle —, we embrace cultures, we embrace all other cultures, you know, we embrace, and this thing of aloha 'āina, and aloha, the spirit of aloha, is really important, but, if one big recommendation I have to make to these guys making this plan, kūpuna advisory council, and have them identify kūpunas—civic club, Hawaiian societies, the whole get-go, because you have it, they would know. And if they need some recommendations, tell 'em call me up, give me a call, I give them recommendations. I'm still learning, we're all learning, you know what I mean. I'm in my sixties, but they get some kupunas in their seventies, they know, you see, they, they—I would really—you know a five-member kūpuna advisory because they are there to help the developer of this cultural survey.

ME Right, right, right.

DS And that's going to be the biggest asset because they would correct them in a gentle way, and they would explain why we doing this, or why this is wrong, or why this is right. And, you know, that's good. 'Cause you know, like you, well, we got to aloha our kūpunas, we have to care, you see. Because once their eyes close, ua hala, we lose all that knowledge, you see, and...any other questions?

ME Can you think of any other kupuna from Kalihi area that I might want to talk story with?

DS You talked to Leimomi Kahn?

ME I emailed with her and she sent it out to other people, but never heard from anybody else.

DS Yeah, Leimomi is good, you know. If anybody, you need help, you call Aunty Leimomi, she's one of the people, organizers...

[Short discussion of Leimomi Kahn]

ME Growing up in Kalihi area, you remember people fishing over on Mokauea and all that area?

DS Yeah, you know, Mokauea.

ME Would they fish from shore or boats?

DS Boats, yeah, because even Mokauea Island, yeah, one time, this Native Hawaiian Historic Preservation Commission, we went out to Mokauea Island because it gets historic sites on that island, really, I never knew, right. We went out, and then, you know, people take care of the old —, but you know, people go crabbing, got white crab and everything like that fish and stuff like that. And again, the time when they were destroying and they had a big protest and people swimming in the water, I guess, and again you have to make the case, yeah, to hold it and stuff like that. Because, now what's the main thing about us, the next step is ceded lands, what OHA going do with all their monies. Any other questions? Who else you going to interview?

- ME I talked with Doug Lapilio, he grew up in Kaka‘ako, then I talked with Francine Gora.
- DS Oh, Francine Gora, that’s my cousin. [laughter] They all Hale‘iwa people.
- ME And then I talked with Randie Fong.
- DS Oh, yeah, Kamuela, oh, he’s a master in this kind of stuff, he’s really good, you see. But, it’s good you talk to people from Kaka‘ako, because that’s their ‘āina, you see, I cannot talk on behalf of Kaka‘ako, although I know there’s iwi there, but if you know people from the area, that’s more beneficial for you, that they can talk to you, you know the whole bit and stuff like that, and then, you know, so you get their mana‘o because that’s their ahupua‘a, or mo‘oli‘i[?], whatever, you see, that’s what you want to do. But, you need help, you call Leimomi [Kahn], and if Leimomi needs help, or if she’s stuck, she’s going call me. I don’t mind helping, really, I don’t. I think you are doing a wonderful thing.
- ME Oh, thank you.
- DS But, if you do have time, you go at the end of Kalākaua [Avenue], go look at that eight panel—beautiful, beautiful—that’s why I tell you I took my hat off to the developer. Eight panels representing eight islands, iwi—but determined by island, placed in there, and all the green ti leaves, and people put leis and stuff, beautifully done, very simple, but elegant.
- [Exchange of contact information, discussion of interviewee’s connection with Kepā Maly, discussion of Soares craft of ‘ipu making]
- So, every year I do all the awards for Merrie Monarch.
- ME When you said that [on the phone], I was like, “Oh my gosh.” I always admired them, from watching them on T.V. you see this—
- DS This fiftieth anniversary, everything sold out, tickets, hotel, bed and breakfast, airlines, sold out. But, I rather watch it on T.V.
- ME How did you learn to do all the ipu?
- DS When I was at Kamehameha Schools, every Wednesday was Kupuna Day at Bishop Museum, Atherton Hālau. What better way to learn from your kupunas, right. The late Uncle Herman Gomes, the late Auntie Freda Gomes, and then they used to make the ‘ulī‘ulī, right, and they needed la‘amea, the gourd rattles, so, I would go by Sacred Hearts Convent School, and I would ask, I say, “Oh, you neva....” So, I would get cases, I would give Uncle, Auntie, whatever and then sometime they needed ipus, I go sit with them if they needed help. Uncle Herman was a master, master craft maker. Auntie Freda, and then the ‘ulī‘ulī, she taught me all of that—the ipus, so whenever they needed ipus, you don’t charge, these kūpunas, they’re my teachers, so, I give to them, but, good fun. Even the pahu drum, Uncle Herman—the late Uncle Herman Gomes, he was a master pahu drum maker, and they just lost their only son not too long ago, Leimomi’s brother. But, let me know how I can be of help.
- ME That’s so awesome. You grow them at your house?

DS Huh?

ME You grow them at your house?

DS We grow 'em in Wai'anae and stuff like that.

[Photograph of interviewee taken, end of interview]

Oral History Interview Transcripts (2011)

Telephone Interview with the late Van Horn Diamond (VD)

Ko‘olani Phase II, Cultural Impact Assessment (Kaka‘ako)

March 30, 2011 with Mina Ellison (ME)

Augustine Van Horn Diamond was born in Honolulu in 1939. He spent his childhood growing up on his family's property in the heart of Waikīkī on Kanekapolei Street, which is named for his mother, Amelia (Akeo) Guerrero. Diamond comes from a large family, on his paternal side, his father, David Kama'i Diamond descends from Hawai'i Island's Like clan and has branches which include the Ruddel and Lyman 'ohana. Diamond's maternal family includes the Aiu 'ohana.

Diamond attended St. Augustine's in Waikīkī, as well as Thomas Jefferson Elementary School, and graduated from St. Louis School when it was then located in Kahala. He went on to study at the University of Notre Dame where he received his undergraduate degree.

Diamond's first recollections of Kaka‘ako were as a very young child, competing in summer athletic games organized by his maternal grandmother, Amelia Guerrero, who was the recreation specialist at Mother Waldron Park. Grandma Amelia was also a highly talented musician and performer who managed a hula troupe called the "Honolulu Girls Glee Club." She and her sisters often performed at the Kodak Hula Show (which was managed by sister, Louise Akeo Silva) and at various "gigs" around town. Later in life, the late Aunty Genoa Keawe revealed to Diamond that she herself had been "discovered" by Amelia Guerrero while she was playing music at Kawaiaha'o Church.

Diamond, who was also a noted baritone singer, was highly involved in numerous organizations, served as Chair of the O‘ahu Island Burial Council and was dedicated to honoring and respecting iwi kūpuna by ensuring their safety, protection and care. The following telephone interview was conducted for the Cultural Impact Assessment for the Ko‘olani Phase II condominium development in Kaka‘ako, which, during Archaeological Inventory Survey investigations, encountered iwi kūpuna. He passed away on August 5, 2012.

Summary of Selected Interview Topics

- Kaka‘ako area in the 1940s had a fairly large population of Hawaiian residents. In this mix were also Portuguese, "Asian" and Filipino families as well, most of whom were "blue-collar" workers.
- For the children of the area, the City sponsored free recreation activities at Mother Waldron Park and at various locations around Honolulu. Children were taught to swim at the Natatorium in Waikīkī, those who needed extra assistance had a kaula, or rope, tied around their bodies. Competitions were held at Thomas Square where competitors played for their neighborhood team.
- Diamond did not recall anyone living on the 'Ewa end of what is now Ala Moana Shopping Center, but he did remember low-rise buildings that were located along Kapi'olani Boulevard.

- The area known as Fisherman's Wharf, lived up to its name, and had many fishermen and their boats. The tour company boats did not dock there until much later.
- Historic structures in the Kaka'ako included the incinerator, which was located at the former John Dominis Restaurant. In the surrounding area of the incinerator were various buildings associated with the Public Works activities, such as the Road Division and Refuse Division.
- Diamond was unaware of any mo'olelo, mele, or traditional cultural sites in the Kaka'ako area. However, when asked if there would be impact on sites of cultural significance, he discussed how burial sites themselves are places of cultural significance, and care of such sites actually adds to its importance. Descendants who come forward as cultural claimants to burials should make time to mālama these sites, it is not solely the responsibility of the current landowner.

ME ...and this is Mina Elison and I'm on the phone with Van Horn Diamond and he's in his house in Honolulu and I'm in Kailua and you've read the agreement to participate, correct?

VD I skimmed it, yes.

ME Okay, and do you have any questions before we start?

VD I don't think so. I know that everything I say is yours.

ME [laughs]

VD Unless it's no good.

ME I will just quickly explain the purpose of the interview and our cultural impact assessment. It is to collect information about Kaka'ako and the subject property and we're collecting information including cultural practices, legend, songs, chants, also recollections of the area to identify traditional Hawaiian and/or historic cultural resources.

VD Okay.

ME And then also, to identify any effects of the proposed development may have on cultural resources. To start can you please tell me about yourself, your full name, where you were born and all of that good stuff?

VD Okay, full name...there's an A—my full name—well, Van Horn Diamond is enough, but there's an "A" that usually precedes Van Horn, because Van Horn is my middle-name. The initial "A" stands for Augustine, A-u-g-u-s-t-i-n-e, like St. Augustine's Church, you know, Waikiki, in fact, that's where I was Baptized, but it's also the name of my grandfather—my maternal grandfather.

He was Augustine Maximillian, some people said Montgomery, I don't know, he had a Montgomery in his middle name. I only know—I heard that, but I also heard that on his

gravestone it says Maximillian and his last name is Guerrero. And, we're related—that side is related to the Aiu clan and a whole batch of people. And then Diamond is my dad and he's related to the Like clan on Big Island, in Kalaoa, which is Papaikou, which is Hāmākua coast. And then he has his own—there's a family graveyard that he's buried in there—my dad—and to see some of the branches there of the family, they include Ruddel, Lyman—those two for sure and of course, the Like and then others that seem to be related are Kai...what's her name, Aunty Irmgard Farden Aluli—Aluli are related and Cockett. They are related on my dad's side. I'm only learning this as I get older.

ME [laughs] Good, good, nice.

VD You don't pay attention though, you just know you get plenty of family. I met a couple of the other two on my mother's side which is Akeo, which is my maternal grandmother's maiden name and the Akeo's—tied to, for example, Kamaka from Kamaka Ukulele, you know, so that's another branching out, 'cause my grandmother had sisters. One sister was May Kamaka, who married Sam Kamaka Sr., the founder of Kamaka 'Ukulele, and then, so, that's one. And then there's Cecilia, she's a Gaspar. She was a school teacher on Maui, that's the youngest one. Then there's, there's another one, Louise Akeo Silva, she's the leader of the Kodak group—the Kodak Hula Show, you know and because all of them—my grandma and all of them, they we're all a part of the Kodak Hula Show and then they had a family “thing” and then they split. So that my grandmother had her own troupe and Aunt Lou had her own troupe. They were, they would send family members from one troupe to the other to support, but they would fight, argue. Which you know, like if the soloist of the Kodak Show was sick or something, my grandmother would tell her daughter to go dance.

ME Oh, wow.

VD Even though they were, you know, having an argument at the time. That kind of stuff. That's kind of the family. Dad worked for Board of Water Supply. He wanted to be a physician but he didn't become a doctor, but that was his direction when he moved from Big Island to O'ahu and he was a boarder at the old St. Louis School and then he and some others, they were boarders and during the summer, dad was a pretty outstanding 'ukulele players, so he and some other guys, they got hired and they played on the ship for the summer from Honolulu to the west coast, passenger ship. So that era my dad came back and went to school. So what does he end up doing, he meets mom, etc. and he ends up going to work for the City & County of Honolulu, he works for the mayor, you know Mayor Wright, that mayor. He was a republican mayor, so dad was the liaison, well, dad told me, I can't verify this. But, I guess he was one of the liaisons for the mayor, Mayor Wright and the Hawaiian community.

ME Wow.

VD And then, after that, was the Depression, so he ended up working at the Board of Water Supply and he was one of the laborers for the Board of Water Supply and he dug—what do you call, you know you go on the Pali and you going towards the Pali on the right hand side, there's that reservoir, okay, well, he helped dig that reservoir and then, after that, he worked the docks, pumping water for the ships and then, he left and then he became one of the first insurance adjustors in Hawai'i and he did that until—he did that even after he

retired and he kept on doing it. He didn't really retire, 'cause he died when he was ninety-two. He tried to work until he was...ninety-two. We had to tell him that we gave his car away—

ME [laughs]

VD —'cause he continued to drive. Because at that time, he was starting to forget where he was.

ME Right.

VD He [my father] was born in 1903, so, you can kind of calculate when he was ninety years old. He died around 1995, I think.

ME Okay.

VD So, he died about ninety-two, ninety-three years of age. He died on Halloween, at home.

ME What was his name?

VD David Kama'i Diamond. If I recall his story, he didn't know his last name was Diamond until he was getting ready to marry mom. He had gone to school as David Kama'i.

ME And when were you born?

VD I was born May 30, 1939.

ME In Honolulu?

VD Yes, Queens Hospital.

ME Where did you grow up?

VD Mainly in Waikīkī.

ME Waikīkī, nice.

VD And I know a little bit about Kaka'ako because my grandmother was a recreation specialist for the City and she had the park—you know that park there in Kaka'ako?

ME Yeah.

VD I forget the name of the park, I think it's Mother Waldron.

ME Okay, yeah, yeah, yeah.

VD Grandma had that park, she was the recreation specialist when all of Kaka'ako was occupied by people, mainly Hawaiian—part-Hawaiian/Hawaiian.

ME And that must've been—when was that?

VD When Grandma was the rec-specialist?

ME Yeah.

VD Oh, 1930s, 1940s, yeah, because they used to have—all the parks used to have like a sports event kind of thing for the kids. They used the parks, so she made me her tricycle race and that was held at Thomas Square 'cause the school that was there was open at the time, so the street on the Diamond Head side of the park was the race track.

ME Ah, no way.

VD So, the first time I went, I guess I was—I forget, maybe four or five, I guess. I wasn't in grade school yet, so, but I remember I raced representing Kaka'ako—the park—and so I won.

First time she had me in there, I won.

ME That's so hilarious.

VD And the second time we went, I was on a scooter and I came in second on that one.

ME [laughs] Wow, so were there lots of kids?

VD Oh, yeah, the kids that grew up in Kaka'ako and everything, if they utilized the park, they also, during the summer, learned how to swim.

ME Oh wow.

VD And so you'd go to the Natatorium to learn how to swim. There was a lady from the Parks & Recreation, for those that didn't know how to swim, they would tie a thing around you and let you learn how to paddle in the water ... and they would have you on this—I'll use the Hawaiian word, kaula, which is like "rope." It looked like string to me but it was a different form of rope.

ME So, were those [athletic] programs free for anybody?

VD Yeah.

ME Were they a mix of different cultures, or mostly Hawaiian?

VD Well, Kaka'ako—if I was trying to describe Kaka'ako at the time, I would say that Kaka'ako mainly was blue-collar community. I would say Portuguese, Hawaiians, Asians—I can't distinguish between Chinese and Japanese, you know—at the time. And then, a little bit of Filipino. That seemed to be the mix that I can recollect.

I know there were a lot of entertainers—there were a lot of Hawaiians and my grandmother and my sister, we'd cruise with them to sing in their troupes.

- ME And what was your grandmother's name?
- VD Her name was Amelia Guerrero. Her family name was Akeo.
- ME A-k-e-o?
- VD And then her mother—grandma's mother, I don't know what the first name was, but, grandma's mother married a second time after Akeo died, I think, and she married an Ani, A-n-i.
- So, that's family that way, and then grandma's younger sister, Cecilia, who was the school teacher on Maui, in Wailea Elementary School, she's an Ani, A-n-i. And then she had a brother, I think older than her—it might be younger, I never met him until I was grown up—all I knew that he was Uncle Johnny and he had moved to the mainland. But they called him John Guerrero because he changed his name. He moved just about the time before [the attack on] Pearl Harbor, there was—in Hawai'i and across the United States, especially on the west coast, there was an anti-Asian feeling toward the Japanese in particular and so when he knew he was going to relocate, to California in particular, he changed his name from Ani, 'cause it sounded too "oriental," to Guerrero so it would sound Hispanic and they would leave him alone.
- ME Hard to imagine.
- VD So Grandma used to recruit the people that lived—that knew Hawaiian music, she would recruit them into the troupe and then organize them. I didn't know this, but one of the reasons why Aunt Genoa Keawe—in addition to us respecting each other for being performers, she finally told me that she got recruited by my grandma when she was at Kawaiaha'o Church and in Kaka'ako and she used to sing for things around Kaka'ako. So Grandma, when she was a young girl, for twenty-five cents a gig, how's that, you know and then she told me that and then, 'cause towards the end of her life, we got to be pretty close.
- ME So, what were your—I guess the tricycle racing was your earlier recollection of Kaka'ako?
- VD Yeah, where there's a direct tie—I guess I got pawned off on my grandma.
- ME And Aunt Genoa [Keawe] was from Kaka'ako?
- VD No, I don't think so—I'm not sure 'cause she just told me she was at Kawaiaha'o Church and then she referenced grandma at the park in Kaka'ako and that she had been recruited, 'cause Grandma also, the reason why she was the recreation thing for the park, in her younger years, she played basketball and then she had a women's team and they played for the YWCA and they won.
- ME Wow.
- VD And they won and they played basketball on the neighbor islands. But Grandma was no fool, she got her relatives—she had her sister Aunt Lou and her, my mom was old

enough, so she got my mom—those were three and there was a woman who married my dad's brother and she played basketball.

ME So, have you been out to the site, where the proposed development is?

VD No, I've driven by it. When I look at the map, I know where it is, I've seen it.

ME Do you remember anything specific about that area?

VD No, that's the thing—I keep on thinking that there was nothing there.

ME Yeah.

VD You know, I don't recollect any people living there.

ME And do you remember the area that is currently Ala Moana Shopping Center?

VD The shopping center didn't come about until the shopping center was built.

ME Right, right, but before that, do you remember what it was like?

VD Was mainly Kapi'olani Boulevard.

ME Do you remember what the land was like?

VD You know, like, low-rise stores and stuff. I mean, the animal hospital there on Kapi'olani Boulevard, just off of Sheridan—I remember that—that's an oldie building, the dog hospital.

ME The one that's still there?

VD Yeah, yeah. That's there as far as I can remember.

ME And what about the coastline there, did you spend much time near the ocean in that area?

VD No, the only thing that I remember was where you had Fisherman's Wharf, all the guys were fishing, didn't have the tour boats until late, late, late. Most of the people there were fishermen and would take their boats out. And then the development that you see now, like they've made roadways and they're trying to develop that parcel of land in Kaka'ako makai. Kaka'ako makai, when I was an adult and I'd just come back from college and worked for the city, that used to be an corporation yard for the City & County, it used to be an incinerator over there, and then you have, the various public works divisions, you have different yards.

ME Near the incinerator?

VD Yeah.

ME Oh.

VD You had Road division, Refuse Division, you had all the garbage trucks all down that side.

ME And is that where the Squattersville was?

VD What they're doing now?

ME No, before there was a group of people—a community living down there.

VD Could be, I don't know. I don't recollect any squatters. Grandma them never talked about any squatters.

ME And when you would go different events—at that park where she was working, would you just drive or how would you get there.

VD Well, there was bus. You know, off of—what's that street again? South Street? Ward Avenue, off of Ward Avenue and South Street, you know where there's a Shell Service Station and a bank on the town side of Ward Avenue, right after Kapi'olani Boulevard and Jack in the Box, you turn right there at the Shell Station, you go just a little bit and there's, I think the building's still there, I think part of it is closed, but that's where the bus turned around. That was the bus for Kaka'ako. It ran through town and I forget where it went, but, it ran through town, but, one of the main stops—the turn-around was right there. And it ran South Street.

ME And, so you would catch the bus, mostly to get around?

VD Yeah, when I was too little, I just rode. My grandma had a Terraplane. That's an old car that they don't make anymore.

ME Wow, Terraplane, interesting.

VD Hey, that was a good car. It took grandma all over the place. She didn't change her car until 1948. She had that car through World War II.

ME Wow, that's cool. And then what schools did you go to?

VD At that time, when I was little, I didn't go—I went to St. Augustine's kindergarten in Waikīkī and then, I think I went to Thomas Jefferson [Elementary School] for a little while and then I ended up at St. Louis [School]. But St. Louis wasn't at St. Louis. St. Louis was in Kahala. There was a Japanese School across from the Wai'alae Shopping Center, Kahala Shopping Center, across the street where they have all those stores and all used to be a school.

ME Do you know any mo'olelo or mele about Kaka'ako?

VD No, I don't recollect any of that.

ME Do you know of any traditional sites that were in the area?

VD No, because my thing was, I was the fat, roly-poly kid, you got to remember. I was born 1939 and we going there during World War II...So, we would be in and out.

ME Yeah. And the main reason you would go over there was to go to the park?

VD Yeah, in the beginning.

ME And then, what kind of activities were you doing there?

VD Just hang out at the park and do recreation things.

ME And then you mentioned there was another bar that you guys would go to, a strip club.

VD Oh, a long time ago. It was someplace between Ward Warehouse and Pi'ikoi Street. Right in that parcel. There was a Mr. Christian's which was a restaurant and then right next door was a strip joint, I can't for the life of you, tell you what the name of it was. I know I snuck in there.

ME [laughs]

VD So, I had to be teens, like, sixteen, seventeen, eighteen years old when we snuck in.

ME So that was in the—

VD That was in the Fifties, late-Fifties, or mid-Fifties. I graduated from high school in '57, so, it'd be sometime from '55, '54/'55, somewhere in there.

ME And were there places to go listen to music and where people play music in Kaka'ako?

VD I can't, again. You know, I really wasn't interested in playing music then.

ME Are you aware of any traditional gathering practices?

VD I do know that in Kaka'ako there was the Portuguese had a thing, and they still have a place there, it's for, they call it the Holy Ghost Society, I think. And the Portuguese, I forget when, it's either during or right after Lent they have this thing where they get beef, sweet bread and I don't know, something else and they have a special ceremony and then they deliver to all the people that are associated with that society, mainly Portuguese, but they would deliver to non-Portuguese. And they would drive it to wherever you lived. You got the Society still in Kaka'ako, they have a place. That's the only thing I know about.

ME Would you guys get food, too?

VD Yeah, we got.

ME And you said beef?

VD Yeah, it was some kind of sweetbread and the meat was sweetened in some fashion. It wasn't cooked yet.

ME So, that's a Catholic thing, yeah.

VD Yeah.

ME So, you guys were Catholic?

VD The family was, yes. There's another, I used to call them the "Holy Ghost Guys," but they were known—that society was known—they had an arm, or a branch in Pauoa, there's a Catholic Church up there.

ME Do they still do that tradition though?

VD I think so—I don't know, but I think they do. They just have less people now. It was really a tradition in the society that was maintained by the older generations, yeah.

ME Right, interesting. And then, so other than fishing over by Fisherman's Wharf—Kewalo side, do you know of any other traditional gathering practices in Kaka'ako?

VD Nah, if there was any, they probably might've gone by, you know by Ala Moana Park and Fisherman's Wharf is, outside that side, you know the water over there is relatively shallow, so they can go relatively further out—walk out. I know that where that restaurant is, that Andy Anderson built—

ME Oh, John Dominis?

VD Is it John Dominis?

ME The fancy one?

VD Yeah, right on the point? I know that right over there was some decent surfing.

ME Okay, yeah, yeah, yeah.

VD It's also where, you know, Rap Reiplinger's "Faith Yanagi", if you listen to the lyrics and stuff, the surfing fits for the "Faith Yanagi" song.

ME It's in there—what is it, oh, the name of the place.

VD Point Panic, yeah.

ME Yeah. Was that before the coastline changed? Didn't they kind of build over it or something?

VD I think so, I think that was where Point Panic that Rap talked about because I remember when they started to have tour boats run from Fisherman's Wharf, the entrance and exit from the harbor—from the fisherman's harbor, was in conflict with the surfing, so the surfers kind of went away over time, and then there wasn't anyone there anymore.

ME Did you ever hear of anybody picking limu?

VD No, I'm sorry.

ME No! It's okay.

VD I wasn't I was usually not grounded for the place over there.

ME Yeah.

VD It was just like fat kid in passing.

ME And then, do you think the proposed development, the condominium apartments, do you think it would affect a place of cultural significance?

VD No, I think it would be fine. I think they are giving the place a cultural significance by having the burial sites.

ME So they're helping maintain a site of cultural significance?

VD That's my understanding. That that's one of the understandings that they're going to take care. I think the families that are recognized though—and I said that and then they're kind of, some of them don't appreciate when my wife and I say it, but, I think if you step forward to be a claimant, then you need to be involved in it.

ME Right.

VD You don't transfer that responsibility to the people who live there, you incorporate them into your responsibility, not the other way around. You don't let them take over and say, "Oh, I don't have to do anything," walk away. I think that's what's going to happen with Kaleikini them, they're going to say they're too busy with other areas. Then, don't participate, that just an opinion. I haven't filed for the place.

ME You did?

VD I have not.

ME Are you going to?

VD I'm not sure. I know that I can because it's part of the Kona district, but, I can't for the life of me see—I don't know, I have mixed feelings about 'em.

ME Yeah. And then are you aware of any cultural concerns the community might have related to the Hawaiian cultural practices within Kaka'ako and the project area?

VD I don't think so. I think if there is, they're phony.

ME So you know of any other kūpuna or kama'āina?

VD I know that there was a lady who lived in Kaka‘ako, but she lived down by Restaurant Row, but she might know stuff. Her name is May Kamai, K-a-m-a-i, and she’s—I have her phone number, but I have to dig it up. And she talked to me one time, when I was on the burial council and she said she used to live in Kaka‘ako and she knows how people were living and she gave me some insights, you know, so, she might be somebody, but I don’t know if she’ll be able to give you insights on where the Kewalo thing is, but, worth a try.

ME Okay, cool....Could you tell me a little bit about how your family is connected to Waikīkī ahupua‘a, Kona District.

VD Frankly, I don’t know how they did that—they got that parcel over there and they got the street name which was a dead end street originally, they named it for mom.

ME Which parcel is that, right in Waikīkī.

VD Yup.

ME And which ‘ohana is that?

VD My maternal—actually, it’s both of them because my grandpa was still alive and they all relocated from Waikīkī, grandma, grandpa, mom and dad.

ME And that was Akeo?

VD No, Guerrero and Diamond.

ME Did they purchase the land, or was it awarded?

VD As far as I can tell, they purchased it, and then built the house.

ME And where was the house located, on that street?

VD You know if you come down the Ala Wai and you turn down Kanekapolei? There’s a hotel on the Diamond Head side that run about one-fourth, I forget what it’s called, but it’s a hotel, it’s where Frank Delima performed. The last one-fourth of that — is our property.

ME On the makai side?

VD On the Diamond Head side of the street. You can tell because it has an odd angle—the property line on the makai side has an odd angle, the reason being was there was a fence line, and the fence line created the odd angle because the fence ran from there, all the way, was, one, two, three, four—it ran four blocks.

ME Oh my gosh, that’s huge.... So when do you think they would’ve purchased that property?

VD Oh, it had to be before I was born, so, it’s before 1939.

ME What a great place, and were you raised there, too?

VD I was raised in Waikīkī.

ME On the property?

VD Yeah, it was a family house. It was four bedrooms, three upstairs, one down.

And the person who maintained order in the house, was grandma, she was the honcho and they followed directions from her.

ME And this was your Grandma Amelia?

VD Yes, and she had a hula troupe that was called the Honolulu Girls Glee Club and they were instrumental, they were part of the Hawaiian ladies that helped build the YWCA downtown and that's how she befriended the Cooke family, Charles Montague Cooke.

ME And then where did you end up going to college?

VD I went to the Midwest, I ended up at Notre Dame. Then I came home and got married the first time, and went to grad school at the University of Pennsylvania and then came home. I didn't finish at the University of Pennsylvania. Dad got sick, and I came home. I wasn't happy there. So, I came home and started working.

That's the other people you should take to, that's the other set, you should talk to Fred and Sam Kamaka. They'll be aware of Kaka'ako development from the 1950s to the present.

ME Interesting.

VD Yeah, 'cause Uncle Sam died right around that time and then Fred was in the military and he went to Korea and Sam was trying to get his doctorate in entomology from Oregon, either Oregon or Oregon State. He came home and took over the business in making 'ukulele and they moved the store from Mo'ili'ili/McCully area to Kaka'ako. And the store's still there.

ME So, I would talk to Fred?

VD Fred's the more vocal, Fred, Sr. and you can talk to the sons.

ME And then, what years were you on the Burial Council?

VD I was on the Burial Council for about six years, five or six years, might've been seven from about 2000 to 2006 or so, right in there.

ME And I'm sure during that time, there was a lot of burials unearthed during that time in Kaka'ako.

VD Yeah, Kaka'ako, yeah. Where Ward Warehouse is, the connection between Ward Warehouse and Ward Center, right in that area there. I forget that name of the company.

ME Well, those are all of my questions, if there is anything else you would like to add?

VD No, I can't think of any, but, let me see the stuff and we can follow through. [End of interview]

Interview with William “Bill” Papaiku Haole, Jr. (WH)
Ko‘olani Phase II, Cultural Impact Assessment (Kaka‘ako)
February 19, 2011 with Mina Elison (ME)

William “Bill” Papaiku Haole, Jr. was born at his family’s home in Kaka‘ako on April 18th, 1932. His childhood home was on Waimanu Street, near its intersection with Ward Avenue. While Haole’s mother, Julia Kapihioho, was originally from Kalapana on the island of Hawai‘i, his father, Charles Haole, was born in Honolulu and spent time on Kaua‘i. Haole’s paternal grandparents also resided in Kaka‘ako as well.

The Haole ‘ohana moved to Kalihi around 1938. Haole attended Pohukaina School [formerly on Keawe and Halekauwila Streets], Kalihi Waena School, Kalākaua Middle School, and graduated from Farrington High School. Haole began his work as a stevedore in 1954 and retired in 2001 and currently lives in Waimānalo. Although consent for the release of transcript was granted in 2011, Uncle Bill kindly allowed the transcript to be included in the current oral history program.

The following interview with Haole was conducted for a Cultural Impact Assessment for a 1.73-acre property located in Kaka‘ako (TMK: [1] 2-3-006:017, bounded by Waimanu Street on the north, and to the east, by Pi‘ikoi Street). The proposed condominium was being built by Kewalo Development, LLC (an affiliate of A&B Properties) as “Ko‘olani Phase II” where, during Archaeological Inventory Survey investigations, burials were encountered.

Summary of Selected Interview Topics

- The current location of Ala Moana Shopping Center, and the surrounding area was marsh lands which was dotted with kiawe and hau trees, as well as dirt trails which were utilized by pedestrian traffic.
- At the mauka side of what is now Ala Moana Shopping Center, around Kaheka Street, there were duck ponds and taro patches.
- The shoreline of what is now Ala Moana Beach Park was covered with fishing canoes which people would use to throw net and fish. Haole’s grandfather made his own nets and would catch uhu, palani, and manini. Fishing about every weekend, Haole noted that his grandfather only caught enough for them to eat, and didn’t “try to catch the whole ocean.”
- Limu ‘ele‘ele was gathered near Pier 2, where the freshwater entered the sea.
- Residents of Kaka‘ako cultivated small kalo gardens to feed their ‘ohana, often pounding their own poi. They also grew ti leaves which were used for making laulau.
- For recreation, Haole and his friends, including legendary performer, Don Ho, would go enjoy surfing at Kewalo Basin and various surf breaks along the south shore. He spent much time in the water and noted that the water used to be much cleaner than it is today.

- Kaka’ako was a bustling and culturally diverse area, however, many of the various ethnic groups, such as the Japanese, Filipino and Hawaiian, lived in specific camps and generally, people stayed within their neighborhood.
- Haole recalled the various types of transportation, such as the train, which he would take from A’ala Park and go to Hale’iwa. He also discussed the street car which was followed by the trolley. Haole mentioned that it is unfortunate that part of the old rail system could not have been utilized for the current rail project.
- For recreation, people also went to a small horse race track which was at the end of Kawaiaha’o Street near Queen Street. Adjacent to the race track was also a horse stable.
- Where the former John Dominis Restaurant was located, at the current Ahui Street, there was once an incinerator, which, behind the incinerator, was an encampment of people, primarily of Hawaiian descent, who stayed there. This place was also referred to as “Squattersville” and Haole recalled staying there with his father who liked to set up tents and stay there so they didn’t have to go home.
- With family members buried at Kawaiaha’o Church, Haole recalled family picnics in the cemetery grounds, where they would be able to spend some of their Sundays relaxing and talking story.
- Because of financial hardships on people during the time, many families could not afford burial plots, and buried their family members near their homes, often times with no headstones. The likelihood of encountering unmarked burials in the Kaka’ako area are very high.

WH So there’s, you know, in Kaka’ako area, you going find plenty burials, all over, all over, you going find. And so, every time they, “Oh, why they digging,” that’s, that’s how it was before, ‘cause people couldn’t afford, you know and then they couldn’t afford going, like, say my situation, I was born by midwife because my parents couldn’t afford having doctors and all that.

ME Right, right, right.

WH So, you know, that kind of stuff...yeah. I know over here, this part—and you know, you think like Kawaiaha’o Church, okay they talking about Kawaiaha’o Church about the burials and all that—that place is all burial grounds.

ME Yeah.

WH It’s all—even you go on Queen Street side—that’s all—when they did up that place that’s where they buried their graves at that apartment house, you know, our days, I mean coffins and stuff, but that was all burials, before, burial grounds, you know.

ME Yeah.

WH Yeah, so...I mean, I'm not surprised every time when the dig in Kaka'ako they going find one body.

ME Right, right, right.

WH But it's a shame, you know, in the old days, people cannot mark [the graves] 'cause they no more money to put one, you know, like one headstone or something like that, you know.

ME Wow.

WH Like even if you take Puea Graveyard, that's where my mom and my dad buried—up at School Street where the, you know the Kam School terminal?

ME Yeah, yeah, yeah.

WH Okay, right there, that graveyard. Even today, my dad they buried somebody on top of my dad.

ME What?!

WH And that time, Borthwick [Mortuary] used to be at School [Street] and Nu'uanu [Avenue] Borthwick—that's where the original Borthwick used to be. And I went there and I asked the guy, you know, "Why did you folks—" why they did that. They said, "Oh, because that grave wasn't taken care and there's nobody go to the grave." I said, "What I'm doing here? What am I doing here? I'm here because I go to the grave. Not because I cannot put one headstone and everything so you guys can just go bury somebody." And they didn't move it—nothing, they just left it like that, and up there get all my grandparents, Puea Graveyard—but people was hard those days. Like, you know, my dad used to work for City & County, but what we used to—actually, what we used to live on was all the bottles, because where we used to live Kaka'ako is where have one Japanese place right behind of us where they recycle all the bottles.

ME Oh wow.

WH And when the garbage guys all pau work, that's where they could take their—and they get back their money. That's how we used to—yeah.

ME You would get the bottle and then take 'em to the recycling?

WH Jelly bottles, everything.

ME Oh, nice.

WH Yeah, that is on Queen Street, the end of Queen Street, used to be before, yeah. I forget his name, but, from his bottles, all that he used to recycle, I think three of his sons came out to be top lawyers, all went college—I forget what the name of that family was.

ME Japanese family?

WH Yeah.

ME Wow. Okay, got to do the beginning part first. Could you say your full name?

WH Huh?

ME Your full name?

WH Okay, William Papaiku Haole, Jr.

ME What was your middle name?

WH Huh?

ME What was your middle name?

WH Papaiku, P-a-p-a-i-k-u, Haole, Jr.

ME Okay, and, oh yeah, sorry, and this is Mina Elison [laughs] and this is the Ko'olani Phase II Cultural Impact Assessment. It's February 19th, 2011, 5:43pm and we're in Waimānalo at Bill's house on Inoa'ole Street. And, oh, you've read the agreement to participate. Did you have any other questions about the Project before we start?

WH No, not right now. I don't think so.

ME And then you signed the consent form, and I'm going to read, the purpose of the project that we're doing—the Cultural Impact Assessment is to synthesize the background information that they've done with information gathered from interviews to identify the cultural resources and practices and beliefs associated with Kaka'ako and potential impacts to the cultural resources and recommendations to mitigate impacts to these resources. And then, that's more or less the project we're working on.

WH So, actually, right now, you folks really, really concerned with this area [referring to Subject Property and its vicinity], right?

ME Yeah, yeah.

WH What did that area, used to...is Waimanu...Pi'ikoi...where is Kawaiaha'o...oh, way down here. Oh, this location is close to the shopping center [Ala Moana Shopping Center], right?

ME Yeah.

WH Yeah, yeah, okay.

ME And where did you used to live?

WH I used to live at Kawaiaha'o and Waimalu—I used to live Waimalu, Waimalu, Waimanu—close to Ward and Waimanu, right there—until today, there's that bail bond building, still there and I used to live right behind of that.

ME Oh.

WH Yeah, now it's all kine stores and everything inside there, shopping, some kind.

ME And when did you live there?

WH I remember moving out of there 193— '38, I was young that time, I think I was like six years old.

ME Wow.

WH Six years old, yeah.

ME You moved to Kaka'ako?

WH To Kalihi.

ME Oh, to Kalihi.

WH Yeah.

ME So, you were born—

WH Kaka'ako, Kawaiaha'o Street.

ME And what is your birthday?

WH April 18, 1932.

ME Wow, okay. And so you were born in Kaka'ako and then moved to Kalihi. And so, was that a family property that you lived on?

WH No, we used to rent—E. E., E. E. Black used to own all that area over there and we used to—the houses he had a couple houses in there we used to rent from them, E. E. Black, E. E. Black Construction.

ME Is it E. E., like the Hawaiian E. E.?

WH Yeah, E. E. Black. I think today—no more that company already.

ME And do you remember living there?

WH Yeah.

ME What kind of things do you remember—when you lived down there as a kid?

WH Okay, the end of Kawaiaha'o Street, that's the—right at the corner of Kawaiaha'o and...Kamake'e I think it is, that road, right at the corner used to get Miwa Store, okay, and right up that—and behind of that Miwa Store used to get Silva—that's the midwife—the midwives used to stay there. And right next to that midwives used to be my grandfather them—Papaiku family and right next to that, used to be the Mendiola family, and right after that was all swamp.

ME Oh my gosh, heading makai was all swampy?

WH Yeah. And in the front where my grandfather guys—where E. E. Black Construction was, they had that whole area over there, yeah.

ME So, they were a big landowner.

WH Yes, yes, E. E. Black. And as they filled in—they filled in that swamp area. The first thing that came there was Lewers & Cooke lumber yard, remember that —?

ME Yeah, I've heard of it.

WH Originally, Lewers & Cooke lumber yard used to be Queen [Street] and Punchbowl [Street]— where the court building is today.

ME And so, what kind of things would you do—were they doing in the swamp? Did anybody go there for—

WH They used to get trails.

ME Trails?

WH Yeah, we used to cross going through the trails and go down to Ala Moana Park—Ala Moana Park, it wasn't like how it is today.

ME Yeah.

WH There was bushes area, swamp area—you know where the bridge go, over the small—that used to be all swamp area. And Ala Moana Park, where the beach is today, that's where my grandfather guys used to have all canoes over there, and that was all coral—it didn't have sand like how they have it today. And then they grab their canoe and go fishing, whatever.

ME Did you ever go fishing with them?

WH No, I was too small, they no like kids in the— [laughs]

ME [laughs] Too noisy—scare the fish. [laughs]

WH [laughs]

ME Do you know what kind of fish they were catching?

WH Oh yeah, manini, palanis, uhu, you know, the regular common fishes, yeah.

ME And would you go play in the trails and the bushes?

WH Oh yeah, and that corner where the store was—right next to that used to be Honolulu Laundry.

ME Okay.

WH Honolulu Laundry used to be there...and right past—right next to Honolulu Laundry, used to have one rattan furniture store—they make the rattan chairs there—and then after that, had bushes, had houses—had houses like I remember Kamano’s house they used to live there—had one—right at the corner—and if I think today, if I’m not mistaken they still get one apartment over there, they call ’em the Russian Apartment. It’s still at the corner—I know it’s on Kawaiaha’o and...yeah.

ME And so, who did you live there with?

WH My mom.

ME Your mom?

WH Yeah, my mom.

ME Okay.

WH My mom and dad—see my grandfather guys had their own area—so we—my guys dad had rented from E. E. Black, yeah.

ME And you had siblings, too?

WH Huh?

ME You had siblings—brothers, sisters lived there, too?

WH I had three—two sisters with me at that time, yeah.

ME Older or younger?

WH Huh?

ME They were older?

WH Way older. I get one living yet—she’s eighty-six today.

ME Wow.

WH Pearl Hamili, she lives at Wai’anae, yeah.

ME And, do you know when your parents moved to Kaka’ako, or were they from Kaka’ako?

WH Actually, I think they were from Kaka'ako, yeah. Then we moved to Kalihi, just then the war break out when we moved to Kalihi...yeah. I think—actually, my mom was born...Kalapana—she was born where the black sand and my dad was born in Honolulu—I guess Kaka'ako and they lived in Kaka'ako after.

ME And what is your mom's 'ohana's name?

WH My mom is Julia Kapihioho.

ME Kapihi—

WH —oho.

ME —oho?

WH Yeah.

ME Nice...and so what school did you go to?

WH I went to Pohukaina School [formerly on Keawe and Halekauwila Streets] and then—after we moved to Kalihi, I went to Kalihi Waena School, Kalākaua, and I graduated from Farrington [High School].

ME And then...okay. And so do you know of any—do you remember playing in—being around this area—where the project area is?

WH Oh yeah, that's what I said, we used to play all around this area—but not like today, yeah. Used to be all bushes—like kiawe bush and hau bush, you know—all that kind of stuff...and the roads wasn't like this like today, it was just like dirt roads, you know, certain areas.

ME Yeah, yeah.

WH Yeah, and...I don't know if you remember, but we had gas company in there—you know the Ai's gas, they used to be right there before on Waimanu—oh what is that road, Kamakea? Kamake'e—something like that—the road coming down—coming down from Kapi'olani.

ME Yeah, yeah—I—

WH Then you—we had up on Kapi'olani-side, you come down that road—Kodak Hawaii was there—that had the big building there and they had also, on the other side—opposite side of McKinley High School, used to have Piggly Wiggly's Super Markets.

ME [laughs]

WH They had Piggly Wiggly's all around like how they get Safeways. [laughs]

ME Yeah, yeah, yeah. That's so cute—that's a really cute name, Piggly Wiggly's.

WH And they had KGMB station right there. Right where McKinley carwash is.

ME Okay.

WH That's the area—right there, that area, yeah.

ME And what kind of things would you do in that area? Was it more passing through going Waikīkī-side?

WH If it was Waikīkī, we usually go through Ala Moana way, you know, but the road wasn't like that—the road was like two lanes—small roads going to Waikīkī and Waikīkī wasn't like Waikīkī today—it was like certain places like...where Ilikai [Hotel] is—that used to be houses over there. Used to get families live there and that one used to get—never had all that, you know that, you know that yacht club and all that—used to just plain beaches—that kine coral beach and all that—today, everything is changed over there, now, used to get, where is that Red Lobster is, used to have this famous place during the war times they call it Mi P.Y. Chong [laughs], Mi P.Y. Chong—that was like one, like one bottle club, you could bring your own liquor, and then plus, they get chop suey.

ME Nice!

WH Mi P.Y. Chong, I never forget that because I remember my father guys going in there [laughs].

[Dialogue with interviewee's mo'opuna]

ME So would you guys go swimming in the coral-areas too—could you swim?

WH Swim? Oh yeah, oh yeah.

ME Lots of people swam? And, did you ever go over there to pick limu?

WH Oh, yes, yes—limu 'ele 'ele, used to be the famous thing. They come down from the brackish water into the seawater...yeah. You know where...Pier 2 is today—you know that—next to the immigration? That was a park before, that was a park, and then they started to unload lumber, lumber ships used to come there and way down the end used to get the Coast Guard area—that's where the limu 'ele'ele—that's where my grandmother guys used to sit down over there and clean everything. You know what is the limu 'ele'ele—the green one, the hairy one, yeah, yeah.

ME Would they, would they gather other things, too?

WH Actually, wasn't too much to do.

ME Wasn't too much, oh, oh, oh.

WH [laughs] I was going to tell you something, but—[laughs]

ME [laughs] That's okay! [laughs]

WH [laughs] No, like, see my dad them when they was—you know—those days, hard, hard to get money, you know was hard days and I remember when I was small, you know where that — that tower, the round one, the one, whatever—that circle one—

ME The restaurant that turns?

WH Yeah, the restaurant on the top, okay, from there across the street [mauka of Ala Moana Center]—all over there used to be duck ponds and taro patches and stuff like that. So, that's where we used to eat Sundays [laughs].

ME [laughs]

WH So all the guys used to go on the two lane road that was Kapi'olani and all swamp, so they park the car, they run inside, take one duck and come home and—

ME [laughs]

WH That was Sundays used to get our dinner [laughs].

ME Wow, so they were the ponds that were inland?

WH Yeah—that was all pond area—like mullet ponds and mostly was taro patches and duck ponds. Well, they keep their ducks in there, too.

ME Yeah, yeah, yeah.

WH Yeah.

ME Around this area, you think, was—

WH Yeah, yeah, all around this area, on the Ala Moana side, right on Kapi'olani Road, yeah. Not this area, now, up here.

ME No, more mauka?

WH Where now, I think, actually there is that place they get that Don Quiokayi or what?

ME Yeah, Don Quijote [Store].

WH Okay, that area, yeah, all that area there, all that area there.

ME Okay, and so they would have mullet and lo'i?

WH Mullet, yeah. Something like how you see Hawai'i Kai, that was the same thing, too, all that was mullet ponds before—then they started to build houses, now they make, you know, canals. That was all mullet ponds before—all piggery too, out there, too, yeah.

ME So interesting.

WH Yeah.

ME Do you know of any mele or chants associated with Kaka'ako?

WH No, not that?

ME Songs?

WH No, no.

ME Or any myths or legends that you ever heard of?

WH No, but I know—you know, when the election time—all the booths before at Kaka'ako—entertainment used to like, all day and all night, right at the booth, you know, not like now you have to stay 200 feet away from the booth or whatever, no.

ME Yeah.

WH —and party.

ME Where were the voting places?

WH Waimanu Street and Ward. That area used to—now you looking at 'em, that area used to be like that grass over there—all green grass, and they set their booths right on the grass and then that's where everybody come—right on Ward and Waimalu Street—Waimanu.

ME Wow. See, maybe that's how they could get more people to go vote! [laughs]

WH Oh, yeah, everybody go for the entertainment, plus the food—

ME Right, yeah? More fun—

WH —plus, you know—that—all the guys that run for mayor and everything—that's the guys that bring all the beer and stuff before. Today, cannot have all that, it's gone.

ME I've heard that a lot of famous musicians were from Kaka'ako.

WH What's that?

ME A lot of famous musicians were from Kaka'ako.

WH Oh, yes, yes, yes. Actually, Gabby comes from there—Gabby, Gabby Pahinui, he comes from Kaka'ako. All them guys, Arthur Isaacs used to come from right down there but they all moved to Kalihi and then Waimānalo.

ME Right.

WH Don Ho, Don Ho, used to live behind the old incinerator. Used to—you know when they talk about squatters, squatters like that, okay, before, Kaka'ako, where John Dominic [Dominis] was—over there used to be the incinerator, and that's where we used to stay, behind the incinerator.

ME Oh.

WH We had our tents like that because our dad—my dad liked that, and Don Ho's dad—they all worked for the City & County, the City, so everybody put up tents—they no need go home.

ME Nice.

WH Oh, I tell you, it was nice you know, before, yeah. And the ocean—the ocean was like, way up before and they started to, like now, that land is the beach, yeah, they get that beach area, the walk—that, all rubbish wen' fill up that area. And they say about rubbish over here and all that, that was built by rubbish—all that area there, 'cause the incinerator was right there, whatever burned they just throw—dump 'em and put 'em out.

ME And that was when you were living there, had that, too?

WH Yeah, yeah. Never had what it is today, but had all the boats and dry-docks—the old-style kind. In fact, one of the President Roosevelt's speedboat made out of koa and everything was there.

ME Oh my gosh. Do you know who made it for him?

WH Huh?

ME Who made it for him?

WH I think it was this guy Tommy Akana. He's still living, you know, he's about ninety-one years old now, I think. That's my other son, his wife—that was the grandfather.

ME Ah.

WH See, in my family, we get ... one, two, three—we get four Williams.

ME Okay

WH All my sons—well, three—two of my sons is William. My grandson is William and my other grandson is William.

ME Nice.

WH Only one is William Lane, the rest is named after me, like first, second, third, fourth and all that—like Kamehameha [laughs].

ME Wow. And Roosevelt—did he come? He had a speed boat?

WH Who?

ME Roosevelt.

WH Yeah, he had a speed boat.

ME He came—

WH I think, if I not mistaken, I think it's still lying here yet, you know.

ME No way.

WH And Tommy Akana was that last that was trying to repair that boat. He's old now, Tommy.

ME Oh interesting.

WH Yeah.

ME So, do you remember what your neighborhood was like when you were growing up—were there plenty people around?

WH Oh yeah, plenty people, yeah, plenty people around. I could remember some like the Nunes family, the Kamano family, and who else...and the Mirandas...oh, I get some more but I cannot think of the names.

ME And was mostly Hawaiian, or all mix?

WH Hawaiians and—was mostly Hawaiian and “Pordagees” and Japanese, but mostly Hawaiians in that area. Then, see, in the old days too, I used to go like, they get “Japanee” camp, Hawaiian Camp, Filipino Camp and that's how it used to go. So, in other words—you no go into there and go make trouble because you going get lickin' [laughs].

ME [laughs] You got to be with your own people [laughs].

WH Yeah.

ME 'Cause your probably related [laughs].

WH [laughs] Unless you get one good friend—then you can go [laughs].

ME [laughs] Oh wow. So your grandfather was from Kaka'ako?

WH Actually, originally, I think he comes from Kaua'i—then he moved to Kaka'ako. You see, we also get family Maui—the Haole family out there. Edward—well, Edward just passed away. And the brother, David, he passed away—John—all the brothers passed away, only their kids living.

ME Oh. Do you know why he came over to Kaka'ako?

WH I really don't know, I really don't know.

ME Yeah, yeah, yeah.

WH I really don't know. But, my grandfather, was like on the fair side—real fair.

ME So, maybe part haole?

WH No, Hawaiian. My birth certificate [laughs], it says my mom Hawaiian, my dad Hawaiian, that makes me pure Hawaiian—so when I went down the archives, I looking through all this, so then I put my papers in the Hawaiian Homestead a long time ago, they told me, "But you don't look Hawaiian." Oh! Read the birth certificate first before you say anything, "Oh your dad—Hawaiian, your mom—Hawaiian, your grandfather—Hawaiian." What that make me, "Oh, you're pure Hawaiian." That's it, okay. That's one thing, I don't know how guys do this, I tell 'em, "Do you folks look at your guys birth certificate good?" "Oh, yeah." I say, "Okay, what your birth certificate?" "Hawaiian-Chinese/Pake." I say, "How many times your mother wen' jump the fence to have all that much blood?" I mean, you know, I tell 'em, "That's ridiculous to say all that," because, they's not—"Do you see 'em on your birth certificate?" "Oh, no, but I know I get that." "You don't know, look at your birth certificate."

ME Yeah.

WH You know, I mean, I get guys who have the kind, you know, different kind blood, but if it's not on your birth certificate, why should you use it? Just like my son Bill, put H-a-apostrophe[']—I tell him, that's not your name. Your name is H-a-o-l-e, I said don't go do things like that when it's not your name, you know?

ME Yeah, yeah, yeah.

WH I saw—he used to do that and now, all of a sudden, he don't do that now. 'Cause, you know what, you know like Social Security, you get into trouble when you do stuff like that, you know, I tell you. So, I sat down my kids, whatever your first name is, that's the way you go. Whatever your birth certificate says, that's the way you go. Don't go putting stuffs in, 'cause it doesn't [laughs]—it doesn't belong there, you know.

ME No.

WH You know what I mean, eh?

ME Right, right, right. Wow.

WH Like, like, you take like me, for instance, when I was young, my name was always William Papaiku Haole, Jr. I went to school, my last year in high school, I was supposed to be drafted in the Korean War—I mean, yeah, the Korean War. So, went down, take my physical everything. I was supposed to go into the service 1951. I think it was summer or April or something like that, but then, when I went down for get drafted and everything—took my physical. Then they told me, "You cannot go on, you cannot go." I said, "Why I

cannot go?" My mom midwives—the time, I no look at my birth certificate. They had my name "William Haole Papaiku, Jr." They had my middle name for my last name—and I was going school and everything with the way, the way my name is here. And then that time, Governor Long was governor at that time. My mother guys have to get \$75 to reverse that name around.

ME Oh my gosh!

WH Because, you know, midwives, they going put whatever name down. So she must've heard something and put my last name for my middle name and I never know that.

ME Oh my gosh.

WH And when I got that straightened out, I was supposed to go in the service 1951, then my mother bust the whole thing and said, no, I cannot go. So the military kick me out again because I was the only surviving son.

ME Wow.

WH So I couldn't go.

ME But you wanted to go?

WH I wanted to go 'cause all my friends went, and then today, every year we have reunion up in Vegas at Club, California Hotel. In fact, we just had one pass in November. And my — Reunion, they call it the "Hawaiian Platoon" and I'm still invited because I was supposed to be with them, you know.

ME Aw, yeah.

WH But darn guys, "You get one." "No, I never go," because—they said, "Yeah, 'cause we all was together."

ME All drafted at the same time.

WH Yeah, yeah.

ME Aw, that's good, that's nice.

WH I still go—I still go to the reunions. Yeah, but, funny you see that's why I say you got to look at your birth certificate.

ME Yeah.

WH Like, say our president—Obama, he get the same problem.

ME [laughs] People say he was born in Africa.

WH I mean, and it's proven that he was born and raised in Hawaii and all that and then people still...

ME Yeah, yeah, yeah.

WH The main thing, your birth certificate—don't ever change 'em.

ME Interesting. Do you ever remember people getting salt, pa'akai from the area?

WH What was that? Salt?

ME Yeah.

WH I used to see people used to make—in fact, right down here they used to make—Bellows, in Bellows though, Bellows before the war time. They used to make, they put 'em they get 'em on the stone, yeah. Kalaupapa, I go Kalaupapa and they make it right there. You go with the spoon—clean, no go make anykine way 'cause they no like—you gotta go slow. I still get, in fact, I get salt from Kalaupapa, yet.

ME Yeah.

WH I still go—I go Kalaupapa, every time I get chance, I go Kalaupapa.

ME You have friends that live down there?

WH I had, he passed away—Boogie—not Boogie, Nicky Ramos. I get one more friend, he's still living, that's Boogie, he's the head down there now. [Discussion about Kalaupapa.]

ME But, did you ever get pa'akai from Kaka'ako area?

WH No, I never did, never did, only from there I remember.

ME 'Cause I've seen in the old pictures that they had the big salt pan in Kaka'ako. Do you remember that?

WH I used to see, but I never did — around, you know, where they used to make 'em, but I used to see the salt, you know.

ME What did it look like?

WH Huh?

ME What did it look like, the salt pan area?

WH If, like, in color, or what, they do 'em right on the rocks.

ME Right, right, right.

WH They let the water come in and the water drain out and all of—that's where the salt come out from. I don't know how they were doing it at Kaka'ako, something like that. But I know Kalaupapa, that's the way they do it.

ME Natural way.

WH Yeah.

ME And, so, before when you were talking about the burials in the area, how did you hear about the burials—how did you know about them?

WH About—

ME In the general area having burials everywhere.

WH Oh, because I used to see people, you know, at home, we used to get funerals like that. And then we used to go to the funerals—I was young boy going to the—and like I said, they couldn't afford, but everything is in the house and they just take 'em out, take 'em behind and bury.

ME Really?

WH Bury in the yard.

ME Wow.

WH And that's how they take care the grave.

ME Right, right, right.

WH So, but they—no more headstones, 'kay.

ME Okay.

WH So, like today, like I said—I was telling you, every time you're going dig certain part of Kaka'ako, you going find something, yeah. It's a shame but you cannot help—no more money, how can, you know. The people—well, you know, some people, when they bury in the yard, they say, "Well, you gonna stay here forever—we gonna stay here forever and ever." No, no, no.

ME Yeah, yeah, yeah.

WH Things change, you know.

ME So would you remember if people were renting, they would still bury their 'ohana in their yard.

WH Yeah, they rent. The ones they bury in the yard, mostly their own, own—the renters, no. And the guys who own the place, you think like today, the parents, I would say for instance,

right here. Okay, I buy this place thinking my kids going live here—my kids going sell 'em, you know, they might just sell 'em. So that's the same way Kaka'ako, maybe they figure, "Oh, I going bury my father in this yard," and not thinking that, as the years go by and they going sell the place.

ME Right, right, right.

WH In fact, today, you see Kaka'ako is all sold—the properties, everybody, everybody else, only—no have, you know, homes, like for people, not like now—no more in Kaka'ako today.

ME Yeah.

WH Yeah, and then like, you know Queen Street?

ME Uh huh.

WH Used to get—used to call this place that my Catholic Church used to be right on Queen Street and used to get Holy Ghost—they call it Holy Ghost Week. And the Holy Ghost Week, the Portuguese come, they cook malasadas, they cook all kine inside there. It's just like one—just like one rummage sale—and the Kaka'ako and that Holy Ghost. I talk people about that—Holy Ghost a lot of the guys go, "What is that Holy Ghost?" Never ever seen that kind of stuff. They had that every time they get. It's kinda like going to one bazaar, like, you know, yeah.

ME Kinda like—not a carnival, but if it was like—

WH Almost like that, almost like that.

ME Yeah, yeah, malasadas, street fair.

WH Yeah, everybody cooking their thing, yeah, right on Queen Street. Queen Street used to be famous over there. And then we have the two theaters in Kaka'ako before. Had Dole Kewalo Theater, that's where—you know where Lex Brodie is today?

ME Uh huh.

WH That used to be Kewalo Theater.

ME Oh.

WH And then you coming towards Waikīkī way, Cooke and Queen, that's the new Kewalo Theater, that tall building there.

ME Not the one that's there right now?

WH The building is still there, but no more theaters now, I think there now, yeah.

ME The one on Lex Brodie's, do you know what street—is that on Waimanu Street, too?

WH Stay on Queen.

ME Oh, Queen Street.

WH Queen Street, right on Queen Street.

ME Do you remember watching movies at the theater?

WH Oh, yeah.

ME Yeah?

WH Oh, yeah, tin roof, tin roof over there [laughs], all tin roof, the whole theater is tin roof and when it rain, you no can here the movie [laughs], you know.

ME [laughs]

WH I was young kid that time, yeah, I used to go there. Then they wen' build the new one.

ME You went to the one by Lex Brodie's, the first one, closer to your house.

WH No, our house was more down from there.

ME What kind of movies would you watch, any kine?

WH I don't know if you ever heard of Tom Mix [laughs], cowboy westerns—

ME [laughs]

WH [laughs] Tom Mix, Gene Autry [laughs].

ME Nice.

WH Hopalong Cassidy, all western—that was famous, famous actors before.

ME Wow, and who would you go with?

WH Oh, my parents.

ME Yeah, nice.

WH We would go with my parents.

ME You remember how much it was?

WH Oh no, but I remember when I was going to the movie it was like nine cents—it's not any more, nine cents!

ME And would all kinds of people go to the movie theater—

WH Oh, yeah, yeah.

ME —wasn't just the Hawaiians, Japanese, everybody goes?

WH All kind of people, yeah, yeah.

ME And you guys went to church, too?

WH Huh?

ME Did you go to church, too?

WH Oh, yeah, the church we used to go—Pentecostal Church before. Used to be right on, what is that...Ala Moana, you know that road you going up to John Dominics [Dominis]—right across that tree—oh, today there's that Nissan company over there.

ME Okay, yeah.

WH Okay, our church was right there. That was the Lamb of God, 'kay. The pastor was Hauoli.

ME Oh.

[Discussion with 'ohana]

ME Was your church a Hawaiian church?

WH Huh?

ME For more Hawaiian people at your church.

WH Oh, yeah, yeah, it was more Hawaiian people, yeah. Now, that church is on Isenberg Street, Isenberg, just before Kapi'olani, yeah, that church there and then they get one, one in Wai'anae someplace. The pastor before used to be—you know Lenny Kwan the steel guitar player?

ME It sounds familiar.

WH Okay, the brother, Melvin, Melvin Kwan used to be the pastor for the E Street one.

ME And you said—was someone in your 'ohana, the pastor at—

WH No, this person was H-a-u-o-l-i.

ME Oh, Hauoli.

WH Yeah, yeah, like “hauoli makahiki hou.” [laughs]

ME And that—he was there when you were growing up?

WH Yeah, yeah—at the Ala Moana one, the original one, yeah.

ME And did you like going to church?

WH Oh, yeah.

ME Yeah? What did you like about it?

WH Ahh...actually, I don't know, I just enjoyed 'cause we had fellowship, the kine, young, you know, young people. We had plenny young people together and everything and we used to, you know, do things together. And then, after church, we used to walk across...where that Kewalo Basin, that there, we'd throw our surfboard inside, go out surfing and stuff, you know. That was the good part about it, yeah.

ME Nice.

WH Yeah, Don Ho, all us, we was all young at that time, used to all go surfing together.

ME At Kewalos?

WH Kewalo.

ME Is it still there—

WH What?

ME Kewalo's, I mean, I know there's the surf break.

WH Oh, yeah, yeah, it's still there.

ME It's still there.

WH But now, they go to the new beach, you know where they made—by the old incinerator, I talking by John Dominis—that's where most people go that side now.

ME Yeah.

WH 'Cause the waves over there, big, ah? They wen' out a little bit—took the land out a little bit more, so—we used to go there, too, but, the other side was better, you know, towards Ala Moana Park, yeah.

ME Where the—I don't know what that apartment building is—where Bowls is now? That kind of area, Bowls?

WH Yeah, right. That was all swamp area, that. Where Bowls are [entrance to Ala Wai Harbor surf break]—that was all swamp area—that's where the parts we—I was telling you we go through the swamp and then go across to—yeah. See, that land, what they did, see this land here, all this area, Dillingham, you know, Ala Moana now, you go Ala Moana Park, you see that channel-like, that's where Dillingham was dredging all the coral and shooting 'em inside there and wen' fill up all this land.

ME Von Hamm Young?

WH That was one of the Big Fives—used to own practically Kaka’ako, yeah. Them, Dillinghams, you know, Castle & Cooke. And you know where—I guess you know where the area stay, that is the Ward Estate, yeah. That whole area used to be the Ward Estate—they had fence all around the whole thing.

ME And was there anything on it before, or was it kinda more bushy area?

WH Was bushy, but see they had they house there—they had their two-story mansion, was close to King Street side—that’s where the last two sisters was living and then I guess they passed away after that. Then they wen’ demolish the whole thing and I guess they sold ’em or whatever. Oh, no, Ward, Ward stay running that—but, I guess they lease ’em out to whatever, that...yeah. Oh, yeah, that is all Ward Estate, that area, yeah.

ME And did you play any sports when you were growing up?

WH Oh yeah.

ME Yeah? What kind of sports did you play?

WH I played football. I played baseball. I wrestle at Farrington High School, yeah. I coached for Moanalua[?], twenty years—Kane’ohe and Waimānalo. I played semi-pro, twelve years.

ME Wow, football?

WH Yeah, and I ended up coaching the semi-pro, yeah.

ME And then you said you were a stevedore?

WH Yeah.

ME Where were you doing that?

WH Stevedore?

ME Yeah.

WH I started stevedore when—in 1954 and I retired 19—ah. What is this—2011, 2001—

ME Wow, nice.

WH That’s about what—no, no, I think 2001 I retired—forty-seven years, right? Forty-one, fifty-four, fifty-four, about forty-seven years, yeah.

ME Wow.

WH Yeah, but I was playing all that—in between that time—the company—they [laughs] let you play, but they no like you get hurt, you know. They not going to be responsible when you get hurt.

ME Yeah, yeah, yeah, right, oh my gosh.

WH Yeah, yeah, we get plenty good athletes now still working—all working for stevedore today. I used to work for Waldron before, way back before I went stevedore. Waldron Feed Mill—that's where today, you know Sam Choy's Restaurant on Nimitz Highway across from City Mill, that was our warehouse before, the feed mill warehouse.

ME Feed mill?

WH Feed mill, you know that kind, you know, cattle feed and chicken feed and all the kine, yeah.

ME Okay.

WH And then from there, I went stevedore.

ME Nice.

WH Yeah, and, the time, I was working there, Larry Price and the brother used to work there too.

ME No way [laughs].

WH Yeah, Larry Price and the brother used to work, when they was playing for U.H., the dad used to be the boss at the Feed Mill—and they come work part-time, 'eh, you know, like that, yeah.

ME Wow. That's so funny. So did you know Don Ho?

WH Oh, well.

ME Yeah?

WH Very well, I was his body guard, too. [laughs]

ME [laughs]

WH I know Don Ho well, very well.

ME Right, right, right.

WH I knew his wives, his girlfriends, and all —. [laughs]

ME Wow. So, were there many places where you could go listen to them playing music in Kaka'ako area?

WH Who?

ME Don Ho and all those guys.

WH Okay, right, but he was started at the old Honey's up in Kane'ohe, then he ended up playing down—we used to go Joe's Waikīkī, where the roller derby girls after they get through. Then with — all can go down Joe's Waikīkī, sit down and they play where the guys play music— but that time, he wasn't as popular yet, he was coming up. He always used to tell us, "One day, I'm going be—I'm gonna make it." "Yeah, yeah, dream, dream." Yeah, he dream good! [laughs] But, one thing I give him credit, I no care how big he went or whatever, every time we wanted to go down, he always had space for us. We'd go right to his locker room—I mean dressing room, and then from there, then we just sit down where we like—everything was taken care.

ME Nice, nice. Did he live nearby you?

WH Yeah, at Kaka'ako before.

ME Oh, yeah?

WH We used to stay at the "squatters" before. That—where I was telling you about, the old incinerator. But our house wasn't there, our house actually was up—down but, during the weekends li' dat, my father guys, they don't come home, so we all go down there stay down there.

ME Wow, and they would sleep down there, too?

WH Yeah, we always used to sleep down there—Don Ho's mom, my mom, my father—all the guys, it was, almost like family kine, you know.

ME Yeah, yeah, yeah. I could imagine during the week if they're working and they don't have to go home, but was it just more fun to be down in the camp?

WH Oh yeah.

ME Just 'cause so many people and so much going on?

WH It was fun because you know why they get—everybody get their camp, yeah, like how, you know how you go picnic li' dat, and everybody just jammin' music and everything. And Don Ho was young at that time.

ME Yeah, yeah, yeah.

WH And then, you know, you young kid, you running all over—everything's like...oh.

ME —playground.

WH Yeah—

ME [laughs]

WH —like a vacation, or you know, for us, it was a big thing you know, 'cause there was nothing else to do [laughs]. We couldn't go to carnivals 'cause my parents never had money, you know.

ME To where?

WH Any kine carnivals or circus, you know, we couldn't go. And circus—the carnivals, it wasn't like now, they get carnival here, carnival there, all over—carnivals is like one time a year, you're going to have someplace with one [laughs].

ME Yeah, yeah, yeah. And was that mostly Hawaiian people?

WH Yeah, yeah, Hawaiian. But, you know, carnival, you know, you get all kine. But at the beach it was like mostly Hawaiian, all us, yes. Yeah, that was fun, I never forget that. Every make—like you see everybody pounding their poi, gonna make their own poi and stuff. But, now, today, my kids never did see that kind of stuff, you know. 'Cause we no more that kind of stuff, now, not like before.

ME Where would they get the kalo from, if they pounding poi?

WH They grow 'em themselves, they grow 'em themselves—like in Kaka'ako, we used to have small little patches, the kine dry land kine now. Yeah, they make they own and they come down they bring maybe two, three, or four, you know, the big like that, they start pounding and make their own poi.

ME Did you guys grow anything else at your house?

WH No, was mostly that and, oh, the other thing was like ti leaves because you got to make laulau.

ME Yeah, you got to have ti leaves—good for everything.

WH And the other one was sweet potato, my grandfather used to grow. Because before, every time you go lu'au, they get sweet potatoes on the table, 'eh.

ME Nice, nice. And then even when your grandfather folks were fishing, would they throw net, or was pole?

WH They throw net, they throw net, throw net, yeah.

ME Off the canoe?

WH Hmm mm.

ME Wow, and would he make his own nets, too?

WH Oh, yeah, they make they own, they make they own. Don't ask me how, but I never did make. [laughs] I never had time for sit down and make [laughs].

ME And you remember the canoes that he would take out?

WH Oh, yeah. The canoes was something like [refers to a modern one-man canoe in garage] this but shorter, you know.

ME For one person?

WH Yeah, one person. Then they get the other one for two.

ME Wow. That's fun. How often would he go fishing?

WH Huh?

ME How often would he go fishing?

WH Weekend, weekends he usually go. It was like, they just catch so much and that's it—they no try catch the whole ocean and take 'em home—just enough for eat, and that's it.

ME And your dad would go fishing, too?

WH Oh yeah.

ME Your dad and your grandfather—

WH And they come home and then they pulehu on the fire—the manini and all that. But those days, I no drink yeah, I was young, yeah, so, I watched them enjoy it, so, today, now, what they do, that's what I do now. [laughs] And now I can, yeah!

ME [laughs] They passed on the tradition. [laughs]

WH Yeah.

ME So then, were you doing research on your genealogy?

WH No, I hardly—my son is trying to go through that, you know, yeah. No, I didn't go through that, only once in a while, when my wife was living, we used to go down the archives, like, the reason why we used to go down there was because we had pictures that I wanted in the archives, when I used to play football and stuff. So I used to go there, take pictures, you know, come home develop them, whatever. And then sometimes, we look up family kine, yeah but, but that's about it. We didn't put our whole time into it, yeah, yeah.

ME And then, do you know of any Hawaiian sites that were in the area? We talked about the burials but, never had any, like, other kind of traditional Hawaiian sites, like walls, or, I guess we would call it archaeological sites nowadays.

WH I know on Queen Street—the way I was telling you about—that bottle, that recycle, but we had one stable before, horse stable over there—and at the end of Kawaiaha'o, where my grandfather guys used to live, right across, they had one small race track, a mini race

- track, yeah. That was something because used to be full every time—weekends, yeah, you know, it's like they knew.
- ME And sorry, where was that?
- WH Right at the end of Kawaiaha'o, just before the swamp, yeah, it's like in this area—this is Waimanu, yeah. Or Kawaiaha'o, no, no, not here. But something around here—it's close-by. Yeah, used to get the race track over there and then, no. That's about it that I can remember, so far, but if I can think of something I can let you know. [laughs]
- ME And they must've had restaurants in the area, too, would you guys mostly—?
- WH It was mostly stores.
- ME Stores.
- WH Yeah, stores because they used to make the kine' like, you know, noodles and you know, manapua and stuff like that, yeah, yeah. Because you know why, restaurants were kind of expensive too, yeah, you know. We had one potato chip factory, that's about it, you know.
- ME Yeah.
- WH But, outside of that, had restaurants—oh, Kewalo Basin, Kewalo Basin, right across you get Kewalo Inn, where now today that area is where that Ward, they get that Ward Center over there they get all that stores, that's where Kewalo Inn used to be.
- ME And you guys would mostly eat Hawaiian food or all kinds?
- WH All kine, all kine, all kine food. But, I be honest with you, [laughs] our famous food, ooh, until today, I don't want that in my house. I hate to say, but you know the canned tomato sardines, the can, the old one...that was our meal practically for the whole week. They put 'em on the—we get the kerosene stove, they put 'em on the fire, they open the can, put 'em on the fire, put onions on top, take 'em off and then you eat. And...today, I look—I cannot stand that, I cannot, I cannot—no. And then, weekends, Sundays, okay, we going have duck or something because my father go gets—he go shopping, you know [laughs] and we probably going have stew and maybe—whatever, but we going have meat, meat or chicken or duck. That's on the weekends. Now, if he tell you got to—we going eat at three o'clock in the evening, afternoon, and you not home at three o'clock, you going back eat the can sardines like that, you ain't going eat—you got to wait one more week. And till today, I cannot stand that, you know what I mean, I ate that oil one, you know, but not that.
- ME The tomato—would they eat it on rice?
- WH Rice, bread, [laughs] whatever made you full. That was terrible.
- ME Yeah. And your mom and dad would cook, or mostly your mom?
- WH Mostly my mom.

ME And would they send you out on errands in the area?

WH Oh, yeah, yeah—run to the store, and those days when you go to the store, no more money—you charge. They know everybody living in that area. So, when you go to the store, you tell 'em—your parents write down what they need so you just give 'em to the store and the go pick 'em up for you and then they write 'em down in the book.

ME Okay.

WH Yeah.

ME And then now every month, you go pay?

WH Yeah, when you get paid—they guys get paid then you go to the store—you pay all. Before used to charge—no more money, everything was charge and, you know, you know the codfish, they call it the codfish—the dried one?

ME Yeah.

WH They used to sell 'em like this—the whole thing, one whole—like for fifty cents. One fish—the whole, and that's another meal you going eat every day. You put 'em on the stove. They make 'em with onion, they make 'em with water, they make 'em all...

ME Oh my gosh [laughs].

WH Yeah, terrible—what the hell—still you grow up healthy, though, that's the main thing, yeah.

ME And, um, they had the trolley around that time, too? Would you catch that?

WH Before the trolley, we had the streetcar.

ME Okay.

WH The streetcars we had. The streetcars is, like, you know like the one in San Francisco?

ME Yeah, yeah, yeah.

WH Same like that, we had that. Then, they said that was too small, then we came to trolleys, okay. The trolleys was good, but, every time they make the turn, the driver got to stop the bus, go outside, put back the line, 'cause the line used to fly out every time on the turns, yeah.

ME On the trolley?

WH Yeah. And was all electric, yeah. They had after the trolleys they came to regular buses, again and then today what we get.

ME Do you remember how much it was—cost to ride?

WH No, no, no, I no remember.

ME Did you ride it very often?

WH Oh yeah, yeah, we ride that every time. But, see, like, on the streetcars, [laughs] plenty guys used just hop on they no pay, yeah. [laughs]

ME I heard that.

WH Yeah...I think—if I'm not mistaken, I don't think it was more than a quarter. I think it was less that quarter...yeah.

ME For a streetcar and the trolley?

WH Hmm?

ME For the streetcar and the trolley?

WH Yeah, yeah.

ME But was the—could you still sneak onto the trolley—was it harder to sneak on to the trolley?

WH No, the trolley was better that the streetcar. The streetcar was wooden seats. The trolley had regular, like, cushion seats. I mean not the nice, you know, but, yeah...and we also used to ride the train from A'ala Park, go all the way down to Hale'iwa, yeah, they used to have the trains, too. Yeah, and then—you know, you know today, you know Hawaiian, I no believe. Today, we going—they fightin'—they like the rail—billions, billions and billions. When they had the train before and they could've used that till today. Took 'em all out and now they going build billions and billions of dollars—I cannot believe that. And you know, you know, you drive down Wai'anae side, you can see the tracks is still there. That's the tracks we used to ride before, go all the way down to Hale'iwa. Right around Ka'ena Point, right down to Hale'iwa, you know where the Hale'iwa Beach Park—that's where—they stopped there. And that time, was like, I think, like seventy-five cents for go and come back.

ME Roundtrip?

WH Huh?

ME Roundtrip?

WH Roundtrip, yeah. I think it was seventy-five or dollar.

ME And how long did it take?

WH Well, at that time, the train no go too fast, so it's like about, maybe about two hours before you reach Hale'iwa—but was good, you all on the edge of the ocean, you know, on the ocean side. That's the good part about it.

ME And compared to today—it's not that much longer, especially if there's traffic.

WH Like today's one, they going make 'em twenty miles, just like from Kapolei to University. Me, I be honest with you, I think it's a big waste of money, you know why? You take like me, okay, I live this side, I ain't go catch that. And even if I was living Kapolei or wherever—where the train—where the tracks—I mean the trolley—that rail going run, I would get that because you know why, say, for instance I come all the way in town with that, now, okay, say by Aloha Tower get a, you know, so, I jump off there. Now, what I go to do, I got to walk and catch one bus to get to next—to me, it doesn't make sense. Me, I would drive my car, where I can park the closest to where I want to go. And that's what's going happen. It's going to happen the same way. You take like now, okay, we get the bus going around the island, they say that's going to help. You check the bus, it's full going around the island—it's not, 'cause a lot of guys drive their car. And that's what they gonna do—they gonna drive they car, they not gonna...we went through ferries from island to island and that went down. I tell you the best thing that went down and I wish that wen' stay was the Super Ferry—the one they had. You know, today, people regretting now because, you know why, you wen' drive your car, you would drive your own car on it, you get off, you get your car—that was number one, okay. So they wen'—Kaua'i wen' buck 'em and everything. So who's make the money? Young Brothers, ship to Kaua'i. What the Kaua'i people don't think you going have to pay Young Brothers for get your car there. The other way, they could just go, and you know. Now they realize what they did wrong, 'eh, it's too late...yeah, really. That's the—I don't know, to me, might be I could be wrong, but, I don't know. And then all people that involved in that rail—all the islands paying to the rail and they not even here, they not going be—Hilo, Maui, and all that, nothing.

ME Yeah, yeah, it's not fair.

WH No...it's not going to be used, yeah.

ME So, when would you—when was it that you were going on the train?

WH Oh, that was like—the—no, no, no, not the Fifties, I think it was still in the Forties, I think it was. The Fifties, the Fifties—no, the Fifties was pau already. It was in the Forties, the early Forties, or the—just about the middle part of the Forties, yeah. Right after the War, we still riding, yeah, right after the War, we was riding the train yet.

ME And what would you guys do—would you just go for fun, or—

WH Yeah, just for fun.

ME Just cruise?

WH Yeah. Just jump on the train and go—maybe we have six, seven, eight of us, we just jump on the train and just take a spin, you know.

ME Yeah.

WH It was good, it was good.

ME It sounds nice.

WH Yeah...too bad they took away that.

ME Yeah. And then, what was I going to say. There's a couple more questions about the development and we're wondering if the proposed development would affect a place of cultural significance, or access to a place of cultural significance?

WH Which one?

ME This building, here, yeah.

WH I be honest with you, I'm not sure, because you know why, I never, you know, I never been there—I never go and see what the development is and all that. But, I'm kinda interested now and I probably go just drive down there and look what the hell's going on, you know. I know what "Boy" [his son, William Boysie Haole] talk about it all the time, you know. Then I read about it, about the burial and all that, but, right now, I not too familiar about the whole thing, but now I getting kind of interested, I probably go be familiar with the whole thing, I like it—I like it what you guys doing.

ME Of the study part?

WH Yeah. You know, too bad, we could've done this long time ago. You know, you get that on?

ME Yeah, I can...there we go.

[tape stops]

ME And it's going...Are you aware of any other cultural concerns that the community might have about this development project?

WH No, I don't think so, not that I know.

ME Yeah, in Kaka'ako, nothing cultural—

WH Hmm mmm.

ME And you mentioned a couple people who you remember from the area and were living or working Kaka'ako, but do you know of any other kupuna or kama'āina from the area that might be willing to share?

WH No, really, I forgot, I forgot, I really, I really...no.

ME You mentioned Tommy, Tommy Akana.

WH Tommy Akana—that's the one, that boat.

ME He was a boat maker?

WH Yeah.

ME Like canoes and—

WH Canoes and—mostly he had charter boats. He used to have—okay, you remember a long time ago, I don't know if you remember that boy was swimming and the propeller wen' cut his neck off?

ME Uh un.

WH Yeah, okay, that was his charter boat, he had five charter boat. But the boy was surfing and in that area, you know, I guess he went under the boat, and then...yeah. Then they gave up all his charter boat. I think he had about three, three charter boat if I not mistaken. So, he builds, he build boats. In fact, his son is in Alaska and he builds boats, too. Tommy Akana, Jr.. In fact, they had one write-up about him about two years ago in the paper—about him building boats up in Alaska, yeah.

ME Who else did you mention...was there, I think there was a wahine you mentioned, but I'll look through it and I'll find it.

WH Who?

ME A lady you talked about—an aunty...no, no, no.

WH One lady?

ME Yeah. Not Pearl, Pearl Hami—Pearl?

WH Oh, that's my sister.

ME That's your sister?

WH Yeah, Pearl Hamili.

ME Oh, yeah, yeah. Where does she live now?

WH She live in Wai'anae. Right across from Tamura's Market.

ME And she was down at Kaka'ako longer than you, too?

WH Yeah, yeah.

ME I wish we had more time, we could interview her too, maybe.

WH I don't know, today, she kinda old, eh, she kinda...kinda forgetful little bit. And...even me, when I go see her, every time she look at me long time, she tell me, "Oh, brother, I thought you make already." She get, you know, yeah, so.

ME Yeah.

WH Yeah, I go see her, I go see her, I go down.

ME Well, if you think of anybody else [laughs]—

WH I let you know, but I really, right now, right now.

ME You're the guy [laughs].

WH [laughs]

ME Those are all of my questions, but if you have anything else you want to add?

WH No...no.

ME Yeah, really interesting, I mean, I know, you don't, you don't think, or you might not think you know a lot, but you do, I mean, of that area.

WH You know, before, another thing too, say that Kawaiaha'o Church, I mean, Kawaiaha'o Church, my aunty, my aunty, I get couple aunties buried in there, too. Of might be I forget the location, but we always used to go down there—like Sundays and just sit down, my mom guys, just sit down, you know, and eat something, talk story and I used to, when I was young, I used to think to myself, wow, I wonder if they going come up talk to us, I used to be scared, eh, you know, I was young boy [laughs], oh wow.

ME But you guys would have picnic around the graves?

WH Yeah, around the grave, yeah.

ME Wow, that's nice.

WH Yeah, it's just like, I know, my aunty was like, Queen and Punchbowl, kinda like in that corner, that area over there, but I cannot, I cannot pinpoint that grave.

ME It had a marker, or no?

WH Yeah, they had marker, but I don't know why—I don't know if the marker still there or what because that was long time ago already. So, I not sure...yeah.

ME Would you guys visit any other 'ohana at the different cemeteries too—kinda like that picnic style?

WH No, that one was majority that, that was majority and we used to go up to 'Ālewa Heights, the old graveyard—in fact, just the other—they had 'em inside the paper couple—I think this Memorial Day past they was cleaning the grave up there 'cause people hardly go, not like before, yeah. Right across the tea house, you see that, across of the tea house up 'Ālewa Heights.

[Talking with 'ohana]

ME You know when you were in the canoes your grandfather would go, were there a lot of canoes on the beach?

WH Oh, yes, Ala Moana Beach Park, had a lot of canoes out there, plenty of them. And all of a sudden when they started fixing the place out there, then everybody had to get out all their canoes. Yeah, and before, that channel never had that Magic Island, you know that, and that used to go all the way up to Ala Wai Canal. We used to paddle surfboard—we used to surfboard all the way up to Ala Wai Canal. That time, Ala Wai Canal was clean, not like today—today, it's dirty, no. And then Ala Wai Canal, the roadside, used to get all you get—they call 'em horses, that's where the old timers used to sit down with their bamboo and catch mullets—before—like I said, it used to be clean.

ME Yeah, yeah, yeah.

WH Today, no more, you no see one of that benches on the side of the road, they took 'em.

ME What did they call 'em?

WH They called 'em the horse. They make 'em like one bench, but they call 'em one horse, so when they sit down—the old timers sit down, they get back rest and they get the food. Used to be loaded, everybody used to go their fishing.

ME Nice. And there were plenty horses in Kaka'ako area?

WH Oh, yeah.

ME —like people riding horse?

WH Oh, horses! The live one? Oh, yeah, they had, but not as much, but, no, no, few. Not like this kine area [Waimānalo] before all the horses down here, the stable, yeah, no. Had few by Queen Street, yeah, over there had, but as for the kine, I think was rich guys, the guys with horses have money, yeah [laughs].

ME What about people raising animals near their houses, had people raising pig?

WH Oh, yeah, they had, pigs, chickens—

ME Dogs?

WH Dogs, dog, plenty dogs.

ME Did you guys used to eat dog, too?

WH No, not me, I know guys eat, yeah, yeah.

[Talking with 'ohana, end of interview]

REFERENCES CITED

- Bishop, S.
1884 "Honolulu, Kewalo Section." Hawaii Territory Survey. Traced from Reg. Map 1090.
- Brown, J.F.
1885 "Kapalama, Kona, Oahu." Traced from Government Survey Registered Map Number 1039.
- Cruz, B. and H. Hammatt
2011 Ethnohistoric Study of Kamehameha Schools' Lands in Waikīkī, Kona District, O'ahu, with Particular Emphasis on the Lands of Helumoa TMK [1] 2-6-002:005 & 018. Prepared for Kamehameha Schools by Cultural Surveys Hawai'i, Kailua.
- DLNR (Department of Land and Natural Resources)
2002 Hawai'i Revised Statutes, Section 6E, Chapters 13-275 to 284. State of Hawai'i, Honolulu.
- Dye, R.
1997 Merchant Prince of the Sandalwood Mountains: Afong and the Chinese in Hawai'i. University of Hawai'i Press, Honolulu.
- Elison, M. and W. McElroy
2011 Cultural Impact Assessment for Kaka'ako, Ahupua'a of Waikīkī, Kona District, Island of O'ahu, Hawai'i, TMK: (1) 2-3-006:017. Prepared for Kewalo Development by Keala Pono Archaeological Consulting, Hau'ula.
- Government Survey Office
1886 "Map of Reef Titles of Kalihi." Registered Map 1475.
- Lyons, T., D. Kennedy, T. Mason, and E. Dorn
1875 "The Harbor of Honolulu, Oahu, Hawaiian Islands."
- Maly, K. and O. Maly
2012 He Mo'olelo 'Āina - Traditions and Storied Places in the District of 'Ewa and Moanalua (in the District of Kona), Island of O'ahu, A Traditional Cultural Properties Study – Technical Report. Prepared for SRI Foundation by Kumu Pono Associates.
- McElroy, W., A. Sims and M. Desilets
2008 Ethno-Historical Inventory Study of Kaka'ako, Honolulu Ahupua'a, Kona District, O'ahu. Prepared for Kamehameha Schools by Garcia and Associates (GANDA), Kailua.

- Parker, P. and T. King
1990 Guidelines for Evaluating and Documenting Traditional Cultural Properties. National Register Bulletin 38. United States Department of the Interior, National Park Service.
- Pukui, M. and S. Elbert
1986 Hawaiian Dictionary: Hawaiian-English, English-Hawaiian. University of Hawai'i Press, Honolulu.
- Soehren, L.
2008 A Catalog of O'ahu Place Names Compiled from the Records of the Boundary Commission and The Board of Commissioners to Quiet Land Titles of the Kingdom of Hawaii. Published by L.J. Soehren, Honoka'a.
- Spearing, M., C. O'Hare and H. Hammatt
2008 Cultural Impact Assessment for the Kaka'ako Community Development District Mauka Area Plan, Waikiki Ahupua'a, Honolulu (Kona) District, O'ahu Island, TMK: [1] 2-1-29-32, 44,46-56 and 2-3-01-11. Prepared for the Hawai'i Community Development Authority by Cultural Surveys Hawai'i, Kailua.
- SRI Foundation and Kumu Pono Associates
2012 Study to Identify the Presence of Previously Unidentified Traditional Cultural Properties in Sections 1 – 3 for the Honolulu Rail Transit Project, Management Summary. Prepared for Parsons Brinkerhoff Inc. by SRI Foundation (New Mexico) and Kumu Pono Associates LLC (Kane'ohe).
- UNESCO (United Nations Educational, Scientific, and Cultural Organization)
2012 "What is Intangible Cultural Heritage?" Accessed online at <http://www.unesco.org/culture/ich/index.php?pg=00002> on February 6, 2013.
- University of Hawai'i at Mānoa
1978 Remembering Kakaako 1910-1950. 2 vols. , Ethnic Studies Oral History Project, Ethnic Studies Program, University of Hawai'i at Mānoa, Honolulu.
- 1984 Kalihi: Place of Transition. 3 vols. Ethnic Studies Oral History Project, Social Science Research Institute, University of Hawai'i at Mānoa, Honolulu.
- 1985 Waikiki, 1900 -1985, Oral Histories. Center for Oral History, Social Science Research Institute, University of Hawai'i at Mānoa, Honolulu.
- 1998 Reflections of Pālama Settlement. 2 vols. Center for Oral History, Social Science Research Institute, University of Hawai'i at Mānoa, Honolulu.
- Unknown
n.d. "Plan of Honolulu." Registered Map Number 900.

- Uyeoka, K., C. O'Hare, L. Gollin, and H. Hammatt
2009 An Ethnohistorical Study of Kapālama Ahupua'a, Honolulu District (Kona Moku),
Island of O'ahu, TMK: [1] 1-5; 1-6; various. Prepared for Kamehameha Schools
Land Assets Division by Cultural Surveys Hawai'i, Kailua.
- Wall, W.
1885 "Map of Reef Titles Near Honolulu." Registered Map 1471. Tracing from Reg.
No. 1069, Survey Office, Dec. 1885, "Under Direction of C.J. Lyons."
- 1886 "Registered Map 1390."

GLOSSARY

‘ae	Yes.
‘ahi	Hawaiian tuna fishes, especially the yellow-fin tuna (<i>Thunnus albacares</i>).
ahu	Mound, mass, altar, shrine.
ahupua‘a	Land division usually extending from the uplands to the sea.
‘āina	Land, earth.
akamai	Smart, clever, expert.
aku	Bonito, skipjack (<i>Katsuwonus pelamis</i>).
akua	God, goddess, spirit.
akule	Big-eyed or goggle-eyed scad fish (<i>Trachurops crumenophthalmus</i>).
ala hele	Trail.
ali‘i	Chief, chiefess, officer, ruler, monarch.
‘ānuenue	Rainbow.
‘aumakua	Family, or personal gods, deified ancestors who assume the shape of various animals and objects.
‘auwai	Ditch, canal.
‘āweoweo	Various Hawaiian species of <i>Priacanthus</i> , red fishes, sometimes called bigeye.
hānai	Foster child, adopted child; foster, adopted. To raise, rear, feed, nourish, sustain; provider, caretaker.
hana ‘ino	To abuse, mistreat, injure, mar, mutilate, to treat cruelly, treat carelessly.
hauoli makahiki hou	Happy New Year.
heiau	Pre-Christian place of worship, shrine.
hewa	Wrong, incorrect, wicked, sinful, guilty.
hīhīwai	Endemic grainy snail (<i>Neritina graposa</i>).
honu	General name for turtle and tortoise, as <i>Chelonia mydas</i> .
ho‘okupu	Tribute, tax, ceremonial gift.
ho‘o pa‘akikī	To cause hardness, obstinacy; to pretend to be hard, stubborn.
ho‘oponopono	A traditional form of mediation, family conferences in which relationships are set right through prayer, discussion, confession, repentance and mutual restitution and forgiveness.
‘ike	Knowledge, awareness, understanding, recognition.
‘īlio	Dog.
ipu	General name for vessel or container. Drum consisting of a single gourd or made of two large gourds of unequal size joined together. The bottle gourd (<i>Lagenaria siceraria</i> , also <i>L. vulgaris</i>).
iwi	Bone(s).
iwi kūpuna	Ancestral remains, bones of ancestors.
kahu	Pastor, minister, reverend, or a preacher of a church; also, honored attendant, guardian, nurse, keeper.
kahua hale	House platform, foundation.
kahuna	Priest, sorcerer, wizard, minister, expert in any profession.
kalo	Taro (<i>Colocasia esculenta</i>).

kama'āina	lit. Land child, acquainted, familiar, native-born, one born in a place.
kāna kane	Husband.
kāna wahine	Wife.
kānāwai	Law, code, rule, statute, act, regulation, ordinance, decree, edict.
kani	Sound or noise of any kind; to sound, cry out, ring.
kanikapila	Play music.
kapa	Tapa, as made from wauke, or māmaki bark.
kapu	Taboo, prohibition.
kaula	Rope, cord, string, line, strap.
ko'a	Shrine, often consisting of circular piles of coral stone.
kia'i	Guard, watchman, caretaker; to watch, guard, picket,
ki'i	Image, statue, picture.
kula	Plain, field, open country, pasture.
kuleana	Right, privilege, concern, responsibility, title.
kupuna, kūpuna	Grandparent(s), ancestor(s), relatives or close friends of the grandparent's generation.
laua'e	A fragrant fern (Phymatosorus scolopendria syn. Microsorium scolopendria).
lā'au lapa'au	Practice of healing through herbal medicines and techniques.
lei	Garland, wreath, necklace of flowers, leaves, shells, ivory, feathers or paper.
leina	Spring, leap, bound; place to leap from. Often used as shortened form of Leina-a-ke-akua, place where the spirits leaped into the nether world.
lele	A detached part or lot of land belonging to one 'ili, but located in another 'ili.
limu	A general name for all kinds of plants living under water, both fresh and salt.
limu 'ele'ele	A type of limu, Enteromorpha prolifera.
limu kohu	A type of limu, Asparagopsis taxiformis.
lo'i	Irrigated terrace, especially for taro, but also for rice; paddy.
lomilomi	To rub, press, squeeze, crush, knead, massage.
mahi'ai	Farmer.
maika'i	Good, fine, alright.
makai	A directional term meaning "towards the ocean."
makana	Gift, present, reward, award, donation, prize.
maka'u	Fear, frightened, afraid, cowardly, timid, unsafe, dangerous.
make	To die, perish, defeated, beaten, dead, killed.
makua, mākua	Parent, any relative of the parents' generation. Fig. Benefactor, provider, anyone who cares for one.
māla	Garden, plantation, patch, cultivated field.
māla 'ai	Taro patch, food garden or plantation.
malihini	Stranger, foreigner, newcomer, tourist, guest, company; one unfamiliar with a place or custom.
mana	Supernatural or divine power.
mana'o	Thought, idea, belief, opinion, theory.

manini	Very common reef surgeonfish (<i>Acanthurus triostegus</i>), also called convict tang, in the adult stage.
manō	Shark.
mauka	A directional term meaning “inland.”
mele	Song, anthem, or chant of any kind; poem, poetry.
Menehune	Legendary race of small people who worked at night, building fish ponds, roads, temples.
moi	Threadfish (<i>Polydactylus sexfilis</i>).
mo’o	Lizard, reptile of any kind, dragon, serpent; water spirit.
mo’okū’auhau	Genealogy.
mo’olelo	Story, tale, myth, history, tradition, literature, legend.
‘ohana	Family, relative, kin group; related.
‘ō’io	Ladyfish, bonefish (<i>Albula vulpes</i>).
‘ōlelo	Language, speech, word, quotation, statement.
oli	Chant that is not danced to.
‘ono	Delicious, savory, tasty.
‘o’opu	General name for fishes included in the families Eleotridae, Gobiidae, and Blennidae.
pa’akai	Salt.
pahu	Box, drum, cask, chest, barrel, trunk, tank, case.
pa’i’ai	Cooked and pounded taro.
pā ‘ilina	Cemetery.
pā’ina	Meal, dinner, small party with dinner.
palani	A surgeonfish (<i>Acanthurus dussumieri</i>).
palapala	Document of any kind, bill, deed, warrant, certificate.
pali	Cliff, precipice, steep hill or slope.
pāpale	Hat, head covering.
pehea ‘oe?	How are you?
pipi	Cattle.
poi	Cooked and pounded taro thinned with water.
pua’a	Pig, hog, swine pork.
pueo	Hawaiian short-eared owl (<i>Asio flammeus sandwichensis</i>).
pū’iwa	Startled, surprised, astonished, frightened.
pū’olo	Bundle, bag, container, parcel, packet.
pūpū	General name for marine and land shells.
pu’u	Hill, peak, cone, hump, mound.
ua hala	Past tense of “to die” or “pass on.”
uhu	The parrot fishes, of which <i>Scarus perspicillatus</i> is among the most abundant and largest.
ukana	Baggage, luggage, freight, cargo, supplies.
‘ukulele	lit. A jumping flea. A musical instrument having four strings, played upon with the fingers, said to be so-called because of the leaping of the fingers on the strings.
‘ulī’ulī	A gourd rattle, containing seeds with colored feathers at the top.
‘umeke	Bowl, calabash, circular vessel, as of wood or gourd.
‘unihipili	Spirit of a dead person, sometimes believed present in bones or hair of the deceased and kept lovingly.

‘ūniki	Graduation exercises.
‘upāpalu	The larger cardinal fishes, <i>Apogon</i> spp., <i>Apogonichthys perdx</i> , <i>Foa brachygramma</i> .
wahi pana	Celebrated, historic, legendary, noted place(s).
waina	Place with water.
waiwai	Goods, property, assets, valuables, value, worth, wealth.
wohi kapu	One whose parent was of pi'o, naha, or nī'auipi'o rank, and the other parent of second degree collaterality. One of special privilege or exemption from ordinary taboo.

INDEX

Ala Moana Beach Park	62, 63, 135, 169
Ala Moana Center	54, 62, 65, 71, 111, 144
Alaneo	10, 34, 40
‘Ālewa	10, 33, 35, 45, 47, 49, 50, 52, 55, 58, 168
‘Ālewa Heights	33, 35, 45, 168
Aloha Tower	14, 18, 28, 53, 165
‘Āpuakēhau Heiau	10, 45, 54
‘Aumakua	10, 12, 13, 45, 55, 58
Basketball	79, 80, 126
Bubonic Plague	6, 46, 54
Burial Council	15, 16, 93, 96, 99, 121, 133
Burials	7, 8, 9, 14, 18, 28, 40, 46, 53, 54, 68, 69, 70, 72, 73, 74, 81, 99, 106, 109, 115, 116, 122, 133, 135, 136, 152, 161
Cultural access	34, 43
Chinatown	6, 46, 54, 84, 85, 99, 101, 104, 105
Chinese	29, 33, 35, 36, 48, 52, 63, 72, 82, 85, 88, 102, 105, 125, 149
Dawson, Beadie Kanahele	9, 17-32
Dawson, Chris	21, 30
Diamond, Augustine Van Horn	8, 9, 121-134
Filipino(s)	63, 82, 121, 125, 136, 147
Fisherman’s Wharf	122, 127, 130
Fishing	4, 6, 8, 36, 37, 46, 48, 51, 52, 53, 58, 59, 62, 63, 74, 76, 77, 118, 127, 130, 135, 140, 160, 161, 169
Fishponds	4, 16, 39, 40, 42, 84, 94, 101
Fong, Randie Kamuela	6, 9, 33-44, 119
Gora, Francine Hōkūokalani	9, 45-61, 119
Grabauskas, Daniel	28, 101

Haole, Jr., William “Bill” Papaiku	8, 9, 135-169
Haka’io	10, 34, 43
Heiau	4, 14, 16, 40, 41, 45, 54, 55, 58, 68, 84, 85, 99, 103
Ho, Don	135, 146, 156, 158, 159
Holy Ghost Festival	63, 70, 129, 130, 153
Honolulu	2, 3, 5, 6, 9, 10, 14, 15, 16, 17, 18, 19, 21, 23, 26, 28, 29, 30, 31, 33, 41, 42, 44, 45, 46, 47, 51, 54, 56, 58, 62, 63, 64, 73, 74, 84, 89, 93, 101, 103, 109, 112, 121, 122, 123, 124, 133, 135, 141, 142, 171
Ho’oponopono	17, 23
Hula	45, 49, 53, 55, 56, 100, 109, 121, 133
Iwi kūpuna	8, 9, 14, 15, 16, 18, 101, 102, 109, 121
Ka’akopua	10, 34, 41
Kaka’ako	7, 8, 15, 31, 34, 37, 44, 46, 56, 57, 62, 63, 65, 67, 69, 70, 72, 77, 78, 80, 81, 82, 109, 111, 114, 115, 117, 119, 121, 122, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 135, 136, 137, 138, 139, 142, 145, 146, 147, 148, 151, 152, 153, 156, 158, 159, 160, 166, 167, 169
Kalaepohaku	10, 34, 40
Kalaupapa	62, 64, 65, 66, 151
Kalāwahine	10, 34, 41
Kaleikini, Ka’ano’hi	7, 9, 15, 93, 101, 131
Kālia	10, 15, 16, 44, 62, 65, 66, 77
Kalihi	2, 5, 10, 15, 16, 17, 22, 23, 27, 28, 29, 31, 33, 34, 35, 36, 37, 38, 39, 40, 42, 43, 45, 46, 48, 49, 50, 51, 53, 54, 56, 57, 59, 62, 65, 84, 85, 92, 93, 98, 99, 100, 101, 103, 109, 111, 112, 116, 118, 135, 139, 142, 146, 170
Kalihi Stream	10, 11, 33, 36, 37
Kalo	33, 36, 37, 48, 51, 62, 84, 101, 135, 160
Kamakua Mau Loa Church	35
Kamehameha I	11, 16, 84, 88, 91, 100
Kamehameha III, Kauikeaouli	11, 45, 54, 58, 84, 85, 87, 91, 93-97, 100, 101, 106
Kamehameha Schools	6, 7, 8, 13, 33, 34, 39, 60, 86, 97, 103, 115, 119

Kanekapolei	45, 47, 121, 132
Kaniakapūpū	45, 54, 58
Kanikapila	63, 73, 80
Kapālama	6, 33, 34, 40, 56, 84, 96, 97, 98
Kapena Falls/Stream	46, 52
Kapu‘ukolo	84, 85, 99, 104
Karst	16, 85, 107
Kawaiaha‘o	41, 62, 63, 64, 65, 68, 70, 73, 116, 121, 126, 136, 138, 139, 140, 141, 161, 162, 168
Keohokalole, Adrian	9, 15
Kekuapalau	33, 37, 38
Ke kula loa o Kalihi	43
Kewalo	8, 42, 63, 74, 75, 82, 130, 132, 135, 153, 156, 162
Kilohana	34, 38, 43
Ko‘olani Phase II	121, 135, 138
Kukuluae‘o	11, 13, 16, 42
Kūwili	84, 85, 95
Kūwili Fishpond	16, 84
Lapilio, Douglas James	8, 9, 62-83
Lee, Michael Kumukauoha	9, 84-108
Leleo	34, 41
Limu (seaweed)	37, 51, 53, 57, 59, 84, 100, 101, 104, 107, 131, 143
Lo‘i	37, 51, 53, 57, 59, 84, 100, 101, 104, 107, 131, 143
Lomilomi	46, 51
Manamana	34, 41
Meek, Eliza (Liza)	84, 86, 87, 88, 89, 90, 91
Meek, Captain John	84, 85
Mele	10, 34, 43, 56, 103, 122, 128, 145

Menehune	45, 55
Mokauea (Maka'uea)	6, 12, 16, 34, 37, 39, 40, 42, 46, 52, 118
Mo'olelo	7, 8, 15, 36, 45, 57, 103, 122
Mother Waldron	18, 29, 63, 78, 121, 124
Mother Waldron (Park)	14, 16, 68, 73, 121
Niuheluwai	33, 36
Nu'uanu	17, 22, 25, 26, 27, 28, 29, 30, 34, 35, 40, 45, 46, 50, 52, 54, 55, 56, 57, 58, 84, 88, 94, 95, 103, 137
Nu'uanu Memorial	45, 55
Pākākā / Pākākā Heiau	16, 34, 41
Pālama	2, 6, 47, 48, 84, 95, 109, 111
Papa	13, 45, 55, 58, 100, 103
Peleula	34, 41
Planning Commission	17, 21, 22
Pohukaina School	62, 68, 72, 79, 135, 142
Politicians	80
Portuguese	49, 63, 67, 69, 70, 121, 125, 129, 153
Puea / Puea Heiau	34, 40, 137
Pu'uiki Cemetery	34, 40
Pu'unui	45, 58
Sandalwood	100
Sand Island	12, 16, 42, 46, 52, 53, 59
Soares, Dexter Keala	9, 109-120
Squattersville	128, 136
Squatters	119, 128, 159
Streetcar	163, 164
Train	79, 136, 164, 165
Trolley	63, 72, 73, 77, 136, 163, 164, 165

Unihipili	102
Wahinehi'ui'a	10, 33, 36
Waikahalulu	31, 38
Waikīkī	5, 8, 15, 33, 45, 49, 53, 54, 56, 57, 62, 84, 92, 102, 109, 121, 124, 128, 132, 133, 143, 153, 159
Wākea	45, 55, 58, 84, 103